

# *The* School Musician

JUNE  
1960

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Our 31st Year

The professional magazine for directors, teachers, students, and parents



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VOL 31, No. 10

**The School  
Musician**

Founded in 1927

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June, 1960

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## "They Are Making America Musical"



### John F. Gottschalk of Sonora, California

Member, American School Band Directors Association

"I believe that a musical education is essential for every child and that such training will be a valuable asset to him no matter what his vocation may be", says John F. Gottschalk, an Active Member of the American School Band Directors Association and Director of the Sonora Union High School Band, Sonora, California.

Mr. Gottschalk received his advanced degrees from Michigan State University. He is a very fine clarinetist. During the four years he has been conductor of the Sonora bands, they have won many state and regional honors. This past year the band received a "Superior" rating in both concert and sight reading. Many of his players won top honors in solo and ensemble competitions as well as receiving high honors in the state and divisional honor bands. This year the band was one of ten selected from California and Nevada to appear at the opening ceremonies of the VIII Olympic Games at Squaw Valley.

Within a school enrollment of 750, there is a concert band of 79, a training band of 54, and special instrumental classes. Both bands are completely uniformed because of the efforts of the fine Band Boosters Club.

Mr. Gottschalk is extremely proud of his two sons, Clayton, a graduate of Michigan State University and currently conductor of the Gustine, California High School Band; and Robert, who plays euphonium in the University of Michigan Band.

The SCHOOL MUSICIAN takes pride in presenting John G. Gottschalk who is devoting his life to the great work of "Making America Musical."





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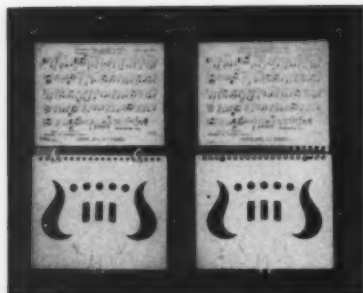
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# Smart IDEAS

## White Plastic Back New Feature of Plasti-Folio



The Plasti-Folio Music Holder now is available with a white plastic back molded from washable super high-impact Styrene plastic. This new WHITE Plasti-Folio has the exclusive "Grip-Tite" feature that anchors it to the lyre and the new DuPont "Mylar" plastic windows that won't become brittle or crack. It is available in either the two ring or the wire-o-binding style at the same price as the regular black Plasti-Folio music holder. For further information see your music dealer or write to the Plasti-Music Company, 109 Parker Drive, Evansville 14, Indiana.

## Wexler Stocks Jenco Brass Bells For Schools

Heavy gauge brass bells, made by Jenco, tuned  $1\frac{1}{2}$  octave C to F (2nd C from top of piano) are being stocked by David Wexler & Co., Chicago wholesalers. Largest bell measures  $3\frac{3}{4}$ " wide at the bottom flare and is  $3\frac{1}{2}$ " high. Smallest bell is  $1\frac{1}{8}$ " wide at bottom and  $2\frac{1}{4}$ " high. Bells are plainly marked with the notes and have leather handle grips. Included with each set is a convenient carrying case made from plywood with a place for each bell and web straps to hold them in place so they can be

easily carried and in place ready to play when top board is removed. List price for 18 bells and case complete, \$120.

Main offices of David Wexler & Co. are at 823 So. Wabash, Chicago 5, Ill.

## Garbett Joins Gretsch As Educational Director

Mr. Fred Gretsch, Jr., president of The Fred Gretsch Mfg. Co., announces the appointment of Mr. Edward Garbett as educational director of the firm's Couesnon band instruments. His duties will include extensive contact with band directors and music dealers in the eastern half of the country.



Edward Garbett

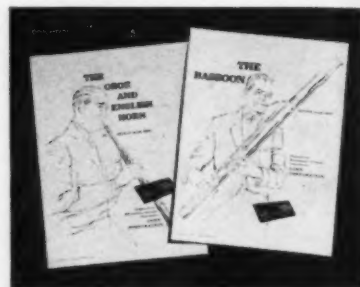
As a music educator since 1936, Mr. Garbett has been a director of school bands and orchestras as well as a public school music coordinator and supervisor. He is a past president of the In-and-About Pittsburgh Music Educators Association, and from 1942 to 1948 served as music director of Station WEDO in McKeesport, Penna.

His experience also includes twelve years with Progressive Music, Inc., McKeesport, one of the leading retail outlets in western Pennsylvania for band instruments and music accessories.

Couesnon brass instruments, which are manufactured in Paris, have been in distribution for over 130 years. Its complete line of brass includes trumpets, cornets, trombones, flugel horns, as well as alto, baritone and brass horns.

Mr. Garbett holds both bachelor's and master's degrees in Public School Music from Carnegie Institute of Technology, where he was a member of the Symphony and Kiltie Band.

## Conn Adds Two New Aids As Instruction Manuals



The Conn Corporation has announced two new publications to their educational aid series:

*The Oboe and English Horn . . .* a graphic, succinct manual written by Dr. Arthur Saam Best, one of the nation's leading woodwind performers and clinician, describes in layman's terms the care and adjustment of the double reed on oboe and English horn for a variety of different effects within the range of maximum efficiency. Special fingering charts and a thoroughly documented list of solos and methods for oboe are included with detailed explanations.

*The Bassoon . . .* In the preface, Dr. Best explains that his discussion "is intended as an aid in eliminating some of the physical and material problems that might handicap, discourage, or retard the progress of a student. Its dual purposes are to help pick a good prospective student, and to explain the basic preparation and care of one of the most important assets to good double reed performance — a good reed."

Copies of the above can be obtained through local dealers, or by writing directly to Educational Services Department, Band Instrument Division, Conn Corporation, Elkhart Indiana. Manuals: 25¢ each.

WE WELCOME YOUR NEWS

# How many know what it takes to make this music?

Not many! Good music is more than shiny instruments, sparkling uniforms and a baton. How do you take a group of individuals . . . and mold a band? You work. And they work. They learn the importance of working together. They learn the deep satisfaction of accomplishment. They learn the need for discipline. They learn to take a further step on the road to becoming men and women. Hour after hour. Practice. Practice.

Practice. Plan, rehearse. Rehearse and plan. Study and repeat. The day arrives.

The color and excitement and applause take over. And this is what makes it all worthwhile . . . to band and band director and parent.

How many playing know the work that goes into a saxophone . . . or a tuba or a trumpet. Not many. Yet skilled hands like these, working diamond-finish nickel-silver to a 1/10,000th inch tolerance, are the secret of fine instruments. King-crafted band instruments are made with pride and an extraordinary attention to detail. A sound investment, Kings play better longer.



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NEWS

June, 1960



## The Clarinet Corner...

By David Kaplan

P. O. Box 932, Bloomington, Indiana

### Vacation Time Hints

1) Now is the time to work on those special projects you may have been planning. These projects may include

special work on *embouchure, tongue, finger technique*, or a host of others. In other words, be sure and check carefully the fundamentals of playing. There is really no shortcut to effective

Publishers should send all material direct to Mr. Kaplan.

playing. Constant, intelligent work is always needed.

2) Now is the time to get that instrument repaired or overhauled. Please consult a competent repairman; ask your teacher for a suggestion. One simply cannot do his best when the keys are wobbly, the pads sticky, or the joints loose. Bad habits sometimes stem from the period in which the instrument was in poor shape. In the long run, several checkups during the year prevent expensive repair bills.

3) Though the "getting-away-from-it" attitude has some justification, do not simply permit your clarinet to lay idle all summer. Nothing could be more stupid for both you and your instrument. Keep playing during the summer to keep both you and the instrument in shape. Fall is not the time to begin over again but rather to forge ahead.

### The Output of Wallace R. Tenney

#### Part VI Conclusion

For the past five months we have been considering the contribution of Wallace R. Tenney. We noted first his excellent background and training. Certainly, Mr. Tenney's rich professional playing experience provided him with a valuable background for his teaching activities. One cannot over emphasize Mr. Tenney's importance in the San Francisco area as a teacher and player.

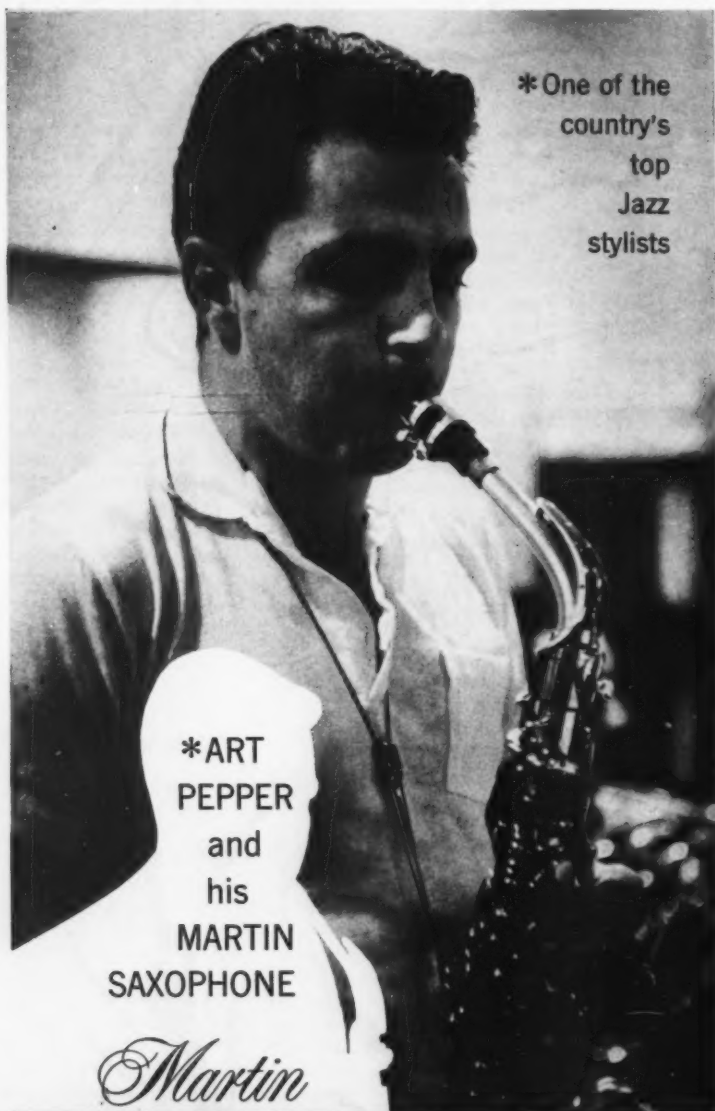
Mr. Tenney's influence, however, was felt far and wide through his many articles and editions. The articles again reflect an authoritative background. Nowhere in the articles do we find mere "space filling". Instead, the articles are chock full of facts and useful information. The editions for Cundy-Bettoney illustrate sound and sensible editing.

Mr. Tenney's tremendous interest in woodwinds led him in recent years to establish a little import business. Many interesting solos, ensemble works, and studies were made available thanks to Mr. Tenney's efforts.

Perhaps the characteristic which I shall always remember was Mr. Tenney's enthusiasm and curiosity for everything pertaining to the clarinet. Mr. Tenney seemed to be equally at home in research, history, mechanics, repertoire, or anything else. There is no doubt that he was in touch with virtually everything concerning the clarinet.

For these reasons, then, the clarinet

(Turn to page 58)



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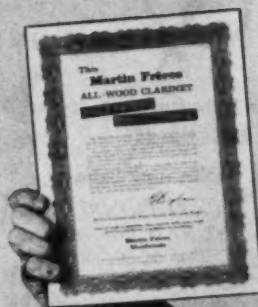
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| Martin Freres DeLuxe ..... 199.50      | Martin Freres/Concorde.... 275.00   |
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*The String  
Clearing House*

By Dr. Angelo La Mariana, ASTA

Fine Arts Department, State University College of Education, Plattsburgh, N. Y.

**ENSEMBLES**

**Piano, Violin and Cello**

*WALLACE, CATHERINE; PLAY TOGETHER TUNES; Pub, Edward B. Marks; Price, Trio \$2.50, extra violin or cello, \$1.00 each.*

Subtitled, a simple introduction to violin and cello ensemble this album can be used as supplemental material. "The tunes should be taught by rote." This may condemn the book in the eyes of some teachers but for others it has values for the students. The piano "accompaniments have been reduced . . . for beginners, out-of-practice mothers. . ." Piano arrangements by Lois Bailly and Beth N. Osbourne.

The violin and cello parts have a melody and a harmony part. Seven selections have a second harmony part. Print is large and clear. FAMILIAR FOLK songs are used. Keys G, D and A. Grade I.

*REIZENSTEIN, FRANZ; Trio in ONE MOVEMENT Opus 34; Published by Mills; Price \$4.00.*

The dedication to Vaughan Williams on his 85th birthday must have pleased the late composer because it is a well constructed and musical trio. The music is contemporary without being unpleasant. The work fits the hand. For advanced performers. Print is large and clear. Time 9 minutes, Grade V.

*JACOB, GORDON, Trio, Pub. Mills. Price \$4.25.*

This composer has maintained a consistently high level of musical com-

Publishers should send all material for review direct to Dr. La Mariana.

positions. This trio is no exception. The economy of material in the first movement; where the piano makes its entrance with the theme in INVERSION, are examples of his craftsmanship. The four movements Adagio, Scherzo allegro, Molto adagio E Mesto and the final allegro add up to almost 20 minutes of good listening. For advanced performers, some difficult passages have been fingered in the strings. Time 19½ minutes. Grade VI.

*ANDERSON, LEROY, SARBAND, SERENATA, Pub. Mills, Price \$1.00 each trio. 75¢ each, violin and piano.*

The popular orchestral selections arranged as trios or violin solos for Salon use.

*Saraband, violin, fifth or third position, cello, fourth position. Both parts contain double stops. Key D. Grade IV.*

*Serenata, violin playable first position, Cello third position. Key G minor and G major. Grade III.*

**Cello Duos**

*BARTOK, BELA; 18 Duos; Pub. Boosey and Hawkes; Price \$1.50.*

These are arranged from the "44 duos for two violins" by Walter KURZ. Four of the selections require the second position for the first cello. Welcome material for class use. Print (Turn to page 22)

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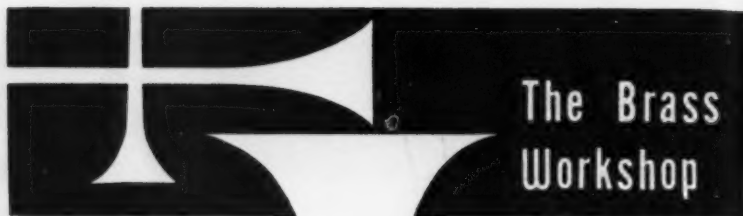
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**LEBLANC**

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By George Reynolds, A.B.A., C.B.D.N.A.

Director of Bands, Carnegie Institute of Technology, Pittsburgh 13, Pa.

It is time to think of summer. How many players have active musical plans for the summer? How many will continue to study, practice, attend music camps? Have you established a summer program to keep alive all the musical growth which has been accomplished during the past school year and to add to it?

The majority of young players lose so very much during the summer. An organized program of band, ensemble or orchestra along with private or group lessons has so very much value for the players and will make the start next fall so much easier. The young musicians who go off to music camps come back with new understandings, new friends, tales of much fun and a decided musical growth.

Recently during the first rehearsal of a festival band, I asked all the players to flush out their brass instruments, clean the mouthpieces and lubricate the slides and valves. After reassembling the next morning, the transformation in the sound was remarkable. All the instruments were now producing the sound the manufacturer designed in them! This thought is worth considering as you start to run your inventory and tuck away the school owned instruments for the summer!

To continue the "catch-all" for the final issue of the year, I want to recommend to you several outstanding brass recordings. New recordings and the growth of hi-fi systems everywhere give us all a chance to hear outstanding performances and to study them for our own growth and better perspective. Here are some suggestions:

Leonard Smith plays the Cornet — Grand Award Records. Here is a recording of superb skill and artistry. The "cornet" sound is there for all to hear in all its lyric beauty.

John Barrows and His French Horn — Golden Crest Records. An entire album of new solos for the French horn by Alex Wilder and played by an artist who is a former Toscanini performer. Here is rare artistry and command of an instrument. A very exciting record. Leonard Falcone and His Baritone

Publishers should send all material for review direct to Mr. Reynolds.

— Golden Crest Records. Prof. Falcone is the director of bands at Michigan State University. His virtuosity on the baritone is displayed on a wide range of literature and is worthy of the serious study of aspiring baritone players.

William Bell and His Tuba — Golden Crest Records. One of the great artists performing today and this album should provide all the incentive needed to inspire tuba players throughout the world.

Brass Counter Brass — Westminster. The music of Gabrieli played with antiphonal brass groups of the Vienna State Opera Orchestra and conducted by the American, Sayard Stone. Here is superb tonal quality and ensemble. For the devotee of brass music, a grand item.

Your columnist has recently completed an album of trumpet solos for Golden Crest Records soon to be released. The works selected are varied, suitable for the young player and it is hoped, a good example for them.

### New Music Releases

*Allegro*, by Antonio Vivaldi, transcribed by R. Bernard Fitzgerald, for trumpet and piano, published by G. Ricordi and Co., \$1.00.

Adapted from the violin, this work is attractive and very playable. It should prove to be a "musical" challenge for the better high school and college player. Range demands are modest and the accompaniment has been handled skillfully. Recommended.

Herman Bellstedt Solos, a collection, unaccompanied, edited by Frank Simon, for cornet and trumpet, published by Chas. Colin. \$2.50.

One sometimes hears comments about the "old saws", polkas, themes and variations, in a derogatory light (Turn to page 60)



Marilyn Slyoff



Harry Pursell



Nelson Gable



Leo Awad, Jr.



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Coordinated by David Kaplan

P. O. Box 932, Bloomington, Indiana

Publishers should send all complete band arrangements for review direct to Mr. Kaplan.

## SEVEN NEW BAND WORKS

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**Grade C**

A brief songlike piece by the composer of the "Storm King".

#### **HOLIDAY IN NAPLES — Maurice Whitney**

**Grade C**

Brilliant sound and captivating melodies combined to create a musical impression of this gay Italian city. The work features several well-loved Neapolitan songs.

#### **TWO AMERICAN SONGS — Clare Grundman**

**Grade D**

"Little Brown Jug" and "Common Bill" are the songs. An interesting and fresh combination of the old and new.

#### **VARIATIONS ON A SHAKER MELODY**

— Aaron Copland

**Grade B**

A new band work by America's leading contemporary composer. The melody is "Simple Gifts" which appears in the well known "Appalachian Spring". A must for any program.

### Concert Marches

#### **GRAND MARCH — Clare Grundman**

**Grade C**

A new march that is sure to become a favorite for ceremonial occasions.

#### **MOORSIDE MARCH — Gustav Holst**

**Grade B**

By the British master of band scoring, this extremely effective and vivid work will be a high point at any concert.

### Solos with Band

#### **CONVERSATION FOR CORNET — Clare Grundman**

#### **PIPE DREAM (Clarinet Solo) — Clare Grundman**

Two top notch pieces for soloist and band. The solo parts are showy but not too difficult.

For new 1960 Band Catalog and information, write:

**BOOSEY and HAWKES**

P. O. BOX 418, LYNBROOK, L. I., N. Y.

For this last column of the school year we have many numbers to list; therefore, only brief statements will be offered.

*Karelia Suite (Intermezzo)*, Sibelius, arr by Richard Franco Goldman, Associated, FB 6.50, SB 9.00, 1958.

This sympathetic arrangement is a 4/4 moderato in E $\flat$ . The brass are handled tastefully. The technique including some tonguing and finger work in the woodwinds is only moderate. Class C bands up.

*Karelia Suite (Ballade)*, Sibelius, arr Richard Franco Goldman, AMP, FB 6.50, SB 9.00, 1959.

The music is a 3/4 minuetto in B $\flat$ m; the parts are not demanding. There is good alternation of tutti and sectional scoring. Distinctive and interesting for good Class C on up.

*Five Miniatures*, Joaquin Turina, arr by John Krance, AMP, FB 8.00, SB 11.50, 1959.

The miniatures are taken from the composer's piano pieces. The Spanish flavor is seen in the whole tone scale and in the rhythm. The music is programmatic and colorful with some tonguing for clarinet. Class B up.

*Grecian Theme and Dance*, John Cacasvas, Bourne, FB 8.50, SB 12.75, 1960.

A modal feeling pervades the work. A slow 4/4 intro. leads to a faster section. The harmonic treatment uses contemporary vocabulary. Scored well, this is a good choice for Class C groups.

*Tango for Band*, Glen Osser, Leeds, FB 7.50, SB 10.00, 1959.

This tuneful, light composition is set in E $\flat$  and G. The sound is full and the parts are extraordinarily clear. For that program contrast. Class C.

*The United States Steel Suite*, Bernard Green, Leeds, FB 7.50 SB 10.00, 1959.

In three parts, the music will be familiar to those who have watched the TV Steel hours. The parts are clear and there are no real difficulties. Class C.

*Studio One*, Glen Osser, Leeds FB 7.50, SB 10.00, 1959.

A 4/4 theme is set in E $\flat$  and next appears with rhythmic accompaniment in F. Like the above two this is again "showy" music and Class C.

*Pentagon*, Bernard Green, Leeds, FB 7.50, SB 10.00, 1959.

Ostinato rhythms are predominant in this fast number. There are a few challenging moments for clarinet and cornet. Class C plus.

*Overture for Winds*, Charles Carter, Bourne, FB 8.50, SB 12.75, 1959.

(Turn to page 63)

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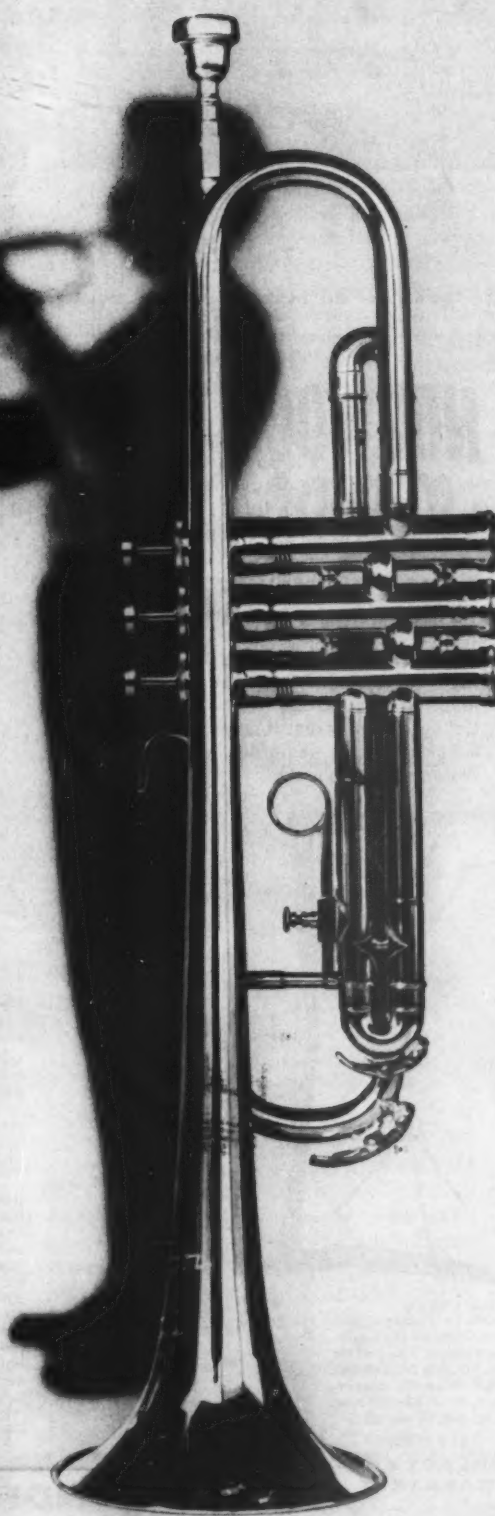
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By Floyd Zarbock

Drum Major and Twirling Adjudicator, 9918 Constance, Dallas 20, Texas

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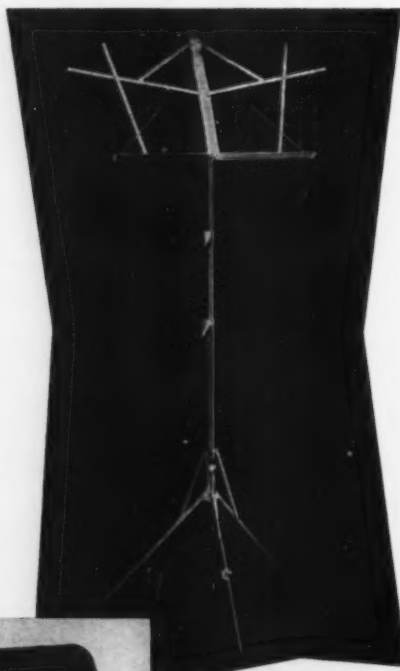
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## NORWOOD

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In our column last month we discussed a few of the relevant considerations pertaining to summer camps. As you know, only a few years ago, there were only a few twirling and drum major camps held each year, but the demand has prompted the rapid growth of these camps. As the number of baton twirlers increased, not only did the number of camps increase, but so did the number of baton twirling contests. Here we refer to contests other than those sponsored by the public school system.

A new score sheet has been adopted by the National Baton Twirling Association (NBTA) which will be new for some of you while others have probably been exposed to it. Occasionally in the past we have discussed pertinent items on the score sheets so that you might have a better understanding of how you are being judged. This new score sheet has several changes which you should understand. Those of you who attend the ASTA contests will notice that their score sheets are slightly different from the NBTA sheets and it would behoove you to understand the changes. We will discuss the ASTA score sheet in one of the forthcoming articles.

There are five major categories on the new sheet which are: variety, difficulty, speed — control, smoothness — gracefulness, and showmanship — presentation. Each one of these items is worth 20 points. Previously speed was worth 10 points and precision was worth 20 which gives a total of 30 points for the two categories. Now the two same items are worth only 20 points, thus cutting 10 points from these two items. This may not seem important but it is a 50% decrease in the precision category which is a big decrease. There are places where cuts could be made but this wasn't one of them.

On the old score sheet, the variety and difficulty category was worth 30 points and now the variety is worth 20 and difficulty is worth 20 and thus the two together are worth 40 points. This then represents a 10 point increase which is definitely a good place to add points. Undoubtedly the most important phase of a contest routine is the variety and difficulty of the contestant's routine and thus more emphasis should be placed on them. Remember these when you develop your routine. Leave out those simple tricks as you improve and add new ones which are both new and difficult.

Showmanship, presentation, and grace of execution was one category on the old score sheet worth 30 points.



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On the new score sheet this has been split to give a showmanship-presentation category and gracefulness has been added to the old smoothness category to give the new category which is smoothness-gracefulness worth 20 points. It sometimes becomes difficult to decide how the different categories should be grouped but this change does seem to be a logical one. Smoothness and gracefulness are probably more nearly related than the previous showmanship, presentation, and grace of execution trio. This change will not affect anyone's score drastically, but these two categories do look better on paper.

Penalties. This is the item which is really going to make a big difference to both average and good twirlers. Previously only two penalties could be inflicted: a 1/2 point for each drop and 0.1 of a point for each break. Now there are several other penalties which can be assessed to the ever trying contestants, none of which are really very meaningful. The first of these pertains to the time of the routine.

Previously the contestant was allowed to twirl for 2 min. 30 sec. There was no penalty for going over this time limit or for twirling less than the limit.

Now, however, in order to avoid a penalty you need to end your routine between 2 minutes 20 seconds and 2 minutes 30 seconds. For each second under 2 minutes 20 seconds the penalty is 0.1 point. Thus if your routine lasts only 2 minutes it would be 20 seconds short of the minimum and hence your penalty would be 20 seconds time 0.1 point/second: 2.0 points. The penalty for twirling longer than 2 minutes 30 seconds is 0.5 points. You could twirl 1 second or 20 seconds longer than 2 minutes 30 seconds and the penalty would be 0.5 points in either case. Thus the twirler should have someone warn him when he has twirled for 2 minutes 20 seconds so that he can end his routine before the 2 minutes 30 seconds maximum. These few fractions of a point could mean the difference in the place you receive. These time penalties are undoubtedly a good idea but I don't know why!

Another penalty can be assessed to the twirler for being "off pattern unintentionally." Every time the pattern is incorrect, a 0.1 point can be deducted. A more obvious example of this would be the execution of a horizontal which was not quite horizontal. Normally most tricks develop either a

vertical or horizontal pattern.

There are obviously many movements which are not either horizontal or vertical and if you have a competent judge, he will realize and thus no penalty will be inflicted. The idea of a correct pattern, however, is open for much discussion and unless this penalty is used sparingly, the judge will be subject to severe criticism. It might be wise not to have a penalty for being off pattern and in its place merely comment about the defect.

There is still another penalty which the contestant can be blessed with and it is for "staying out of position." Normally the twirler is supposed to perform in a given area and if he steps out of this area for a prolonged period of time, he can receive a 0.1 point penalty. For every time he is out of position, therefore, he could receive a 0.1 point penalty. Thus the penalty might be 0.3, 0.4, or more depending on the number of times he is out of position. This penalty may have merit.

One good feature about this score sheet is that it can be used for one baton, flag, two and three batons, strutting, and divisional contests. The

(Turn to page 53)

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## The Percussion Clinic

By James Sewrey, A.S.B.D.A.

Percussion Instructor, 5891 Broadmoor Drive, Littleton, Colorado

### "PERCUSSION CARE" Its Direct Relation to the Musical Performance

Extreme diligence or watchfulness must be the rule in exercising the care of percussion equipment. Just as one cannot expect excellent performance from a split or chipped reed or any horn that is out of adjustment, so he cannot expect excellent performance from a broken or warped drum stick, from uneven tension of the snares or a poorly manipulated snare strainer, nor from a drum that is improperly tensioned and whose heads are not constantly revitalized for correct performance use. This caring for the percussion department is like caring for one's own personal instrument, the only difference being that there are more than just one type of instrument for such responsibility. The direction of the care activity should fall as a responsibility upon every member of the percussion department, with special responsibility to that direction guided by the section leader of the percussion section, definitely aided by the strict attention of the instructor — director — conductor.

The importance of correct care is closely related to the fact that a musical sound must at all times result from the percussion section — not unnecessary noise. Phrasing of percussion sections can be competently and completely acquired or adhered to only when extreme care is exercised in the maintenance of the percussion instruments. With this in mind let us take a look at our percussion department and see what we can do to improve upon the care of this most important, and often neglected, department.

### Storage and Handling

First of all, do we have the correct place for the storage of our percussion instruments? Considerations to keep in mind are convenience, ventilation, excessive dampness or dryness, and extremes of heat and cold. These points are to be considered while traveling as well as at home in the instrumental music room.

Publishers should send all material for review direct to Mr. Sewrey.

Strive for immediate accessibility, constant and consistent ventilation, and evenness in temperature and humidity — even if you have to create such atmosphere conditions with costly equipment. It has been suggested that 72° Fahrenheit and 50% humidity should be closely maintained. Have a reliable thermometer and a humidity



Mr. George Feuerhelm, Band Director, Elmore, Minnesota Public High School is shown above standing behind his new set of Slingerland #402 "Supreme" (formerly the "Olympic") Tympani (with the pedal that doesn't slip). He writes that he is very proud of them. (Adv.)

**20** TWENTY FLAM ETUDES  
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for the  
SNARE  
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gauge in the room, as they are good investments.

In traveling one must keep in mind the weather, considering temperature changes as well as the above suggestions. Whether the transportation is by train, bus, or private car, great care must be exercised as to where the percussion equipment will be stowed. And who shall handle this equipment? It is at this point that I feel a trained crew is a definite must, because not all situations or all modes of travel are the same. The storage placement, put-up and take-down, must leave nothing to the imagination. One must know! Therefore, it is understandable that efficiency takes trained knowledge and the crew so selected must also receive some recognition for this trained responsibility.

Timing, another important item as to scheduled events, must be worked out in advance whenever and wherever possible so as to eliminate any unforgivable mishap, resulting in the giving of a poor performance.

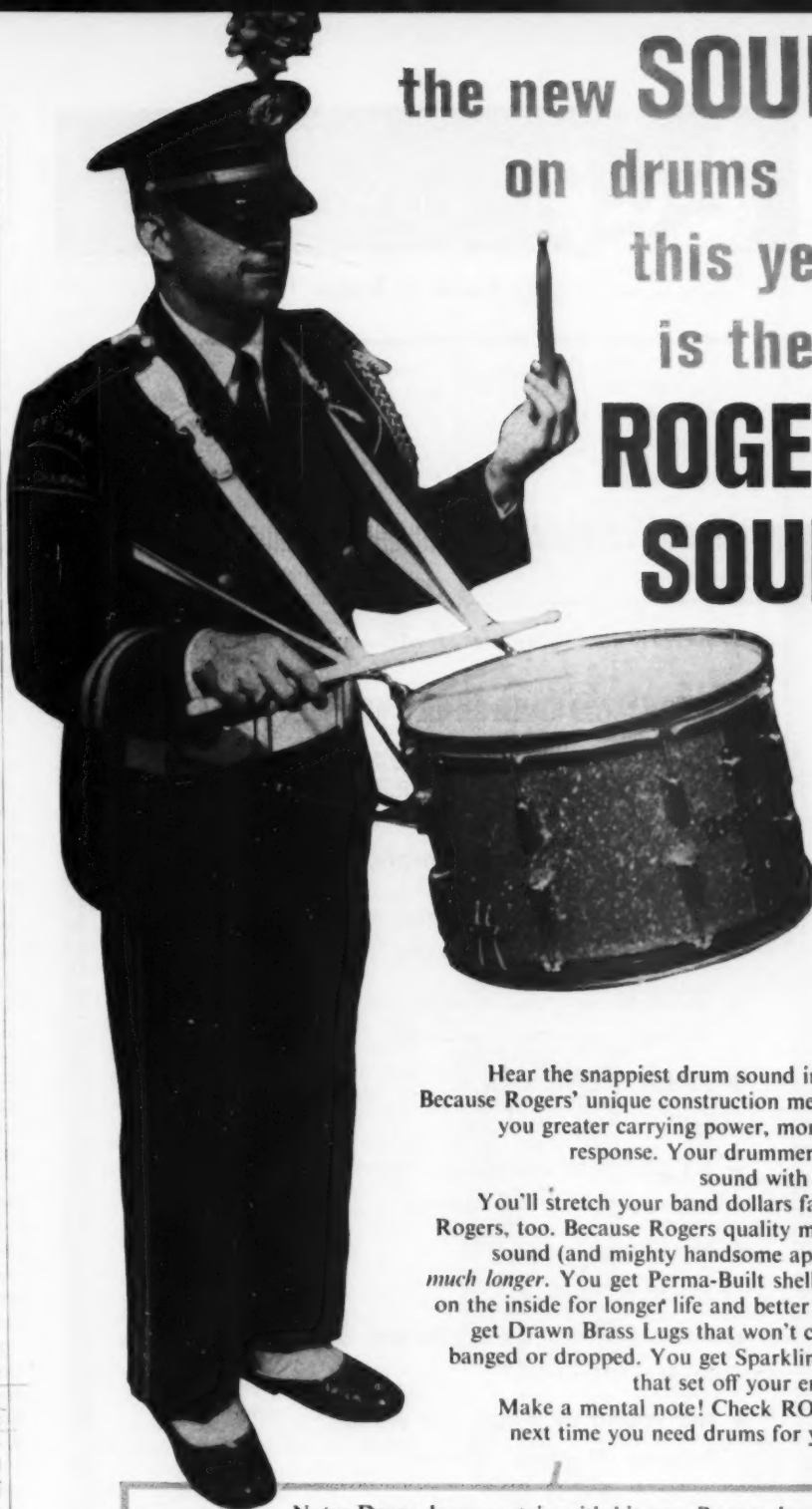
Added to all the afore-mentioned considerations are the many various ways to protect the equipment. These ways are too numerous for comment here, as numerous as there are thinkers who directly connect the responsibility of musical performance with the physical work connected with keeping the percussion instruments in perfect condition for a professional performance.

#### Tensioning

Next, it seems almost needless to say, is the condition of the membranous heads of certain percussion instruments and the snares and snare strainers. And of course, coupled with this is the mechanical manipulation of rods and lugs. "T" handles, and any moving parts connected with the tensioning of the membranous heads of certain percussion instruments.

Tone quality, volume of sound, and exactness in which the rhythms or the phrase line is produced are contingent upon the condition of the membranous head. A head which has become brittle, hard, or thumpy has lost its initial life (snap-response). These heads, if not too far gone, can be given new life. However, this should be done at regular intervals throughout a year to insure proper response. Compare the membrane head to the human skin. It needs stimulation and massage. A mixture of half rose water (for softening) and half glycerin (for drawing moisture) will do much to revitalize and prolong the life of the head.

(Turn to page 61)



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By Walter A. Rodby

Director of Vocal Music, Homewood-Flossmoor High School, Flossmoor, Ill.

Publishers of Choral arrangements and books should send all material direct to Mr. Walter A. Rodby, 819 Buell Ave., Joliet, Illinois.

### About You

The past seven seasons of writing this monthly epistle have taught us many interesting things about you, our reader. We have come to realize, for example, that many of you are list collectors. In all the time we have been putting words together, our largest response comes when we offer a listing of materials. Among other things, this would indicate that you are serious about your art, and you are constantly on the alert for more and better information.

We have learned a thing or two about the June column, too. We know that it probably won't get read until late summer or even well into the new school year, if it gets read at all. So, if this is the month of June or anytime during the summer, and you are reading these prenumbral paragraphs, you may well consider yourself the exception. Give yourself a pat on the back and then read on, for we have news and views to present before we trade the typewriter for a new set of golf clubs.

### Our Thanks

Before we tell you about a few interesting new releases, we would like to thank all of you who have written us sometime during the past school year. Actually, you have written us more often this past year than ever before, and we have tried in every case to acknowledge your correspondence. If any of you have written, and we have not answered, or if you have written a publisher for specific material that was reviewed in this column and have received no answer, we would appreciate very much knowing about this. Almost without exception, the publishers of choral music in this country are unbelievably generous and accommodating. We do not know of a single instance where a publisher has refused to send us material, either for personal examination, or for recommendation to someone else. We have come to have the greatest respect and admiration for the publisher of choral music, not only in this country, but all over the free world. The publisher wants you to know what he has available, and he is most anxious to help you select your program material. Don't ever hesitate to write to a pub-

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lisher about a particular number. He is always glad to help, if he knows what you want. However, don't expect him to reply to this type of crisis request: "Dear Sir: Please send me free samples of all the boy's glee club music you have available. I will have a boy's glee club next year and don't know what to order for them." Ask for specific titles, and offer to return them. Most of the time this will not be necessary, but be sure to do so if the publisher requests it.

For example: **CHORAL ART PUBLICATIONS**, 11 West 60th Street, New York 23, N.Y., has just issued a set of seven octavos called **SONGS OF MARY** (*Marinlieder, opus 22*) by Johannes Brahms. These seven new numbers are all SATB, A Cappella, and are edited by Roger Granville with new English text by Harold Heiberg. Although these choral pieces were the first that Brahms assigned an opus number, they are wonderfully singable and certainly within the ability of the average high school choir.

Now if you are interested in getting copies of any of the seven numbers:

1. The Annunciation
2. Mary Goes to Church
3. Mary's Pilgrimage
4. The Hunter
5. Prayer To Mary
6. Mary Magdalene
7. Praise to Mary

write to Choral Arts Publication and ask *specifically* for the numbers you want to see. Ask for one or two, and if they interest you, order the others from your music dealer. If you are *absolutely* sure that you will have use for the entire set, ask for the whole set. At your music dealer, they cost 25¢ per copy, and should be a most happy addition to your choral library.

Another example: **Neil Kjos Music Company**, 525 Busse Highway, Park Ridge, Ill. has just printed a new number called **PRAYER AND PRAISE**, for Mixed Chorus, with piano, orchestra, or band accompaniment in any combination, written by H. R. Wilson, the old pro himself. It's typical Harry Robert writing, well arranged, with instant appeal, and mighty commercial. It's a natural for any occasion where you need "the big sound" together with a dignified and religious event calling for chorus with band or orchestra accompaniment.

The publisher has issued a full score that can be used either with band or orchestra or both. The choral score sells for 25¢, and if you will write for a copy and mention this column, the publisher will be glad to send you one, free.

### For Your Accompanist

Got a fine accompanist that seldom gets a chance to shine? *Shawnee* has issued a new (last year) octavo for girl's voices that will bring great joy to your accompanist, your choir, your audience, and to this writer (he arranged it!). Here are the specifics:

**LIEBESTRAUM** (*Dream of Love*) by Franz Liszt, for SSA, arranged and edited by Walter Rodby. Published by *Shawnee Press, Delaware Water Gap, Pa.* Octavo No. B-176, 25¢.

Very rarely does the faithful accompanist get a chance to be spotlighted at a choral concert. The big numbers are usually a cappella for the mixed chorus, and the girls choruses sort of take up space and time to better show off the more important groups.

**LIEBESTRAUM** was arranged in order to give the accompanist an opportunity to display more than just accompaniment talent. We took the original Franz Liszt score and **WITHOUT CHANGING ONE NOTE**, we superimposed a choral background as an accompaniment to the pianist. We wrote a few words in the middle section to give some variety, but the major portion of the number is background humming or sounding neutral vowels.

If you are looking for a number that is just a little different, one that will give your accompanist a chance to perform an all-time standard piano classic in the original score, write to *Shawnee Press* for a free sample copy. You do not need a good girl's chorus to perform this music. Any ninth grade glee club can handle it without difficulty. The pianist, of course, will have to be better than average.

Get a copy and give it to your accompanist to work on this summer. You will have a splendid number for your fall or winter concert next season.

### Windup

We intend to do a good bit of fishing and golfing this summer, but not until August. First, we will be busy teaching at the famous University of Wisconsin Summer Music Clinic, followed by two weeks of teaching at the Advanced Adjutant General School, Fort Benjamin Harrison, Indiana. If you should happen to be in Madison, Wisconsin during July, we would be happy to see you and talk with you. Have a nice summer, and let's plan to meet again all fresh and ready to go in September. *Good luck!*

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## String Clearing House

(Continued from page 10)

in score form is large and clear. *Grade II-III.*

**TICCIATI, NISO; SIX DUETS for UNACCOMPANIED CELLOS;** Pub. Oxford University Press. Price — Playing Score \$1.15.

An Ariette (Lully), Air (Purcell) and a Minuet (Exaudet) plus three original compositions comprise this album of one page duos in score form for students, who have a knowledge of the first four positions. Three selections include the tenor clef. The second cello part is technically more advanced than the first. The editing is excellent. The printing while clear is not large. *Grade III-IV.*

**CORI, C. C., MELODY DUETS,** Book 2, Pub. David Gornston; Price \$1.00.

While these duets are primarily for brass instruments, the cello teacher can use this album to advantage, fourteen of the selections are in flat keys — both major and minor to four flats. The selections included are familiar folk tunes. A knowledge of the first four positions is desirable. Print is large and clear. *Grade III.*

## Cello and Bass Ensemble

**ARNOLD, CHARLES D. & ALSHIN, HARRY A, EASY ENSEMBLES for Cellos and for Bass Viols;** Pub. Associated Music Publishers; Price \$1.50.

Twenty-seven selections effectively arranged and edited for practical class use. The selections include rounds as well as familiar songs and piano pieces for ensembles to four parts in score form. Any of the selections are playable for performance. The sonority of cello ensembles is rich and full. Unfortunately the fingering is only for the cellos. A useful album for all schools. Print is large and clear. Keys C, G, D, and F Major, E, D, and A minor. *Grades I to III.*

## Quintets

**HAYDN, JOSEPH: DIVERTIMENTO G MAJOR;** Pub. W. Hanson; Available, Presto Music Service; Price \$2.00.

Under the editorship of Walter Hockner this charming four movement work for two violins, two violas and cello received its first publication. The work is simple in form and easy to play. Unfortunately there is no score. The upper four parts have been fingered. The four short movements are: Allegro Molto, Menetto, Adagio and Presto. Parts are clear, measures are

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numbered. All strings include the third position. *Grade III.*

**MOFFAT, ALFRED: JEPHTHA'S DAUGHTER:** Pub. Mills; Price 85¢.

An old Hebrew melody arranged for piano and quartet. (Also available for violin or cello and piano). Unfortunately there is neither a score nor rehearsal numbers in this arrangement. It should fill a need for music of this Faith. Print is large and clear. Some fingerings in the violin parts.

1st Violin, 7th position includes double stops; 2nd Violin, 4th position and double stops; Viola, 1st position; Cello, 4th position. Key A minor, time 4 minutes. *Grade IV.*

#### Violin Ensembles

**HOLST, IMOGEN: SIX CANONS** for VIOLIN CLASSES: Pub. Oxford University Press. Price 40¢.

Six interesting and unusual canons in eight parts playable not only by beginners but also with advanced players. They are fun to play because the music is not just tonic and dominant seventh. Some passages will need practice even for the technically proficient player. The canons are in score form. Print is clear. *Grades I to V*, depending on part played.

**STONE, DAVID (arr.): ROUNDS FOR VIOLINS:** Pub. Oxford University Press; Price 45¢.

Ten rounds in the first position, including two each by PURCELL, MOZART and SCHUBERT, playable by groups of three and four violins. The most familiar round, FRERE JACQUES will help the INEXPERIENCED in playing this type of contrapuntal music. Print is large and clear. *Grades I and II.*

The End

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Your shoulder to the wheel,  
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OK? . . . Now try to work in that position.

Educators are now interested in —

## The Accordion Choir

By Dorothy Traficante  
Vice President, Titano Accordion Company  
Minneapolis, Minnesota

One of the most elegant and versatile sounds in music today is the sound of the beautiful *Accordion Choir*. This popular type of musical group was formed originally by Evangelistic Crusaders to replace the organ which they could not transport. Then many accordion studios formed accordion choirs and found their groups were in constant demand for all types of social events, not only those of the church.

As the *Accordion Choir* expands in size and musicianship, brilliant directors add the percussion instruments, timpanies, snaredrums, cymbals, etc. These add attack, brilliance and volume needed for full orchestral effects and the *Accordion Choir* can expand its repertoire. And now *Accordion Choirs* are being formed in public and parochial schools. All forms of sacred and choral music is easily adopted and played by the *Accordion Choir*. It has been found that much fine choral music can be played by the *Accordion Choir* exactly as it was written. Accordion reeds, in their various ranges, respond much like the human voice.

Young people love playing in an *Accordion Choir*. Very simple music becomes rich and full and it satisfies their musical aspirations. School music directors, who may not be well-versed on the accordion and its possibilities, often find willing and capable help from one of the local accordion teachers. Many of these accordion teachers are fine and well-trained musicians. Most have devoted their life to teaching music.

The local accordion teachers are often prepared to and willing to loan accordions to beginners; help give beginners their introductory lessons, and help prepare music for the group. In addition to beginners there are students in every school who have had private lessons on the accordion who wish to be a part of a school music group. These become the very foundation of the school *Accordion Choir*.

With the growing popularity of these groups, many progressive music educators will want to begin to prepare for their new *Accordion Choirs*.

The End



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# Let's Talk Piano

By Mr. Marion S. Egbert

American Music Conference, 332 South Michigan Ave., Chicago, Illinois

"Summer Is Acummin In", making this the last communication with you for this school year. It has been most pleasant talking piano with you, and I hope teachers, pupils and parents found something in the articles pleasing and helpful.

My thanks to George Shearing, Dr. Rudolph Ganz, Norman Mehr, and Roger Williams for their interesting and thought-provoking comments regarding piano study. I am sure much of the philosophies of these fine artists and teachers coincide with those of the readers of this column.

During the year we have learned of no successful shortcuts to the process of learning to play an instrument well, but we know there are many interesting methods on the market that make instrumental study more enjoyable than in the past. While there are no substitutes for diligent and regular practice, it need not be a monotonous drudgery.

The most happy trend in the piano teaching profession today is the inclination of most teachers to base the kind of training a pupil is to receive according to his talent and interest, rather than making pupils conform to a set pattern of learning, and a standard repertoire. This has reduced the "death rate of pupil interest" markedly, and it has meant that more people are continuing to enjoy playing after they have discontinued formal piano study.

Should this not be our objective as teachers . . . encouraging one to make use of his music for his personal enjoyment in accordance with his abilities and his musical interests? It is unreasonable to expect every music student to become a public performer or to completely convert them to our personal tastes in music, though we shall ever strive to make pupils musically discriminating. But by encouraging students to enjoy their instrumental capacities to their fullest (whatever degree that may be) without apology, they usually become the most arduous supporters of our community music projects and patrons of our concert seasons. They are the ones who

encourage more people to enjoy music through participation. In other words, taking "music snobbery" out of the private studio has already contributed toward more people attending concerts, more symphonies to be formed, more classical recordings to be sold than ever before, to say nothing of filling our teaching schedule to capacity.

Speaking of the heavy teaching load the private teacher is enjoying today, a new look at group piano instruction has accorded it proper perspective by the private teacher (see Norman Mehr's article April issue *School Musician*). At one time class piano was taught in a slipshod manner, principally because there were other ways but the trial-and-error method of learning how to teach in groups.

In the past several years, laboratory study has been made by some of the most highly respected pedagogues, so that techniques have been developed that makes class piano a desirable practice. A report of Mr. Oliver Cook, supervisor of music in Charlotte, North Carolina regarding his evaluation of his experiment in class piano is available to you by writing the American Music Conference, 332 South Michigan Avenue, Chicago 4, Illinois. Many private teachers are now doing a combination of group and private piano instruction, because:

1. Teachers do not want to discourage music learning by unduly keeping students on a waiting list. A combination of group and individual instruction makes it possible to accommodate all who wish to study;
2. Students are accustomed to learning in groups and enjoy the fellowship and the stimulation of performing for one another as they recite in a classroom at school;
3. Certain basic piano techniques may be taught more interestingly and challengingly in groups than they can in private;
4. The desire to keep up with the group encourages students to practice;
5. Group instruction helps students not to become inhibited in performing before others;

6. Through group instruction a teacher may determine those who should be encouraged to continue piano study, those who need individual help, and those who thrive best in group instruction.

In our discussion this year, we have learned that taking lessons is a family matter (see Roger Williams' article May issue). The student needs encouragement from members of his family as well as from the teacher. Whoever of the family is studying music is doing it as much to please the family as he is for his own satisfaction . . . probably more. Unless there is enthusiasm and encouragement among the family, the teacher cannot substitute for it.

Little has been said about the instrument upon which a student is learning to play. It is certainly most important that the student have a good piano at the outset of his music study. This does not necessarily mean the young fledgling needs a seven foot concert grand, but it does mean a sturdy piano that stays in tune and has a pleasing tone, good action in its full range (no sticking keys or missing strings), and an operable sustaining and damper pedal. It is even of psychological advantage to have a piano that is an attractive piece of furniture, but this, of course, is of lesser importance.

Good pianos are available at varying prices. One should be wary of "bargains" though there are often unusually good buys. In most instances, however, one gets what he pays for.

The attitude of having any kind of instrument "to see if Johnny is really going to stick to it" is not a practical one. How can Johnny enjoy learning to play if he is unable to get pleasing results because of an inadequate instrument? Unless the student can start his music under normal conditions, it is unlikely that he will stay with it very long no matter how much talent he has or how much he wishes to learn.

The highly talented student is a special subject that to fully discuss would require us to devote several entire issues of the *SCHOOL MUSICIAN*. We have mentioned that there are several degrees of talent. (See Dr. Ganz's article in the March issue). It can be extremely frustrating for those fine musicians who don't quite reach the concert artist stage. But, as Dr. Ganz pointed out, there are many satisfying areas in which one may find a happy place which can compensate for the disappointment of not reaching the epitome as a performer. Teaching is highly satisfying; the teacher-performer always has an audience for whom to play wherever he is teaching.



There is the conducting field, and with more symphonies, opera groups, and choruses forming over the country, well qualified conductors are needed. Fellowships in composition and research are available in abundance, so one need not feel a concert career is the only outlet.

Jazz is a recognized musical art form and has its contribution and place in the music studio. It takes a special kind of talent for improvisation, style, nuance that goes into this kind of music (see George Shearing's article, February issue).

The professional opportunities as a jazz performer are highly competitive. There is always room, however, for one who has a fresh approach to jazz and young talent should be encouraged and helped. As Mr. Shearing said, the way is not an easy one, and one can probably find greater enjoyment playing for his own satisfaction and for his friends'.

To you who are students of the piano who may not take lessons during the entire summer vacation, it is hoped you won't stop playing altogether until your first lesson in the fall. Summer is the time to "play with your music" . . . experiment with those things you

would like to play and see what you can do on your own.

It is always a good idea to play those things you can do well each day so that you always have a performing repertoire. It isn't necessary to set aside practice time if you don't want to . . . just sit down at the piano whenever you feel like it and "fool around" with it. You will be surprised how much you will be able to do for yourself, and it will be fun!

If you go to camp or belong to an organized summer recreation program, you can accompany some group singing or play for folk dancing and other activities. One can enjoy a prominent place with his friends when he can use his talents for the enjoyment of the group.

For the serious music student who one day hopes to make a career of music, summer is an excellent time to get in extra hours of practice. The early morning hours before the day becomes uncomfortably warm, and before one gets side-tracked into other activities makes for the best time to accomplish the most in practice. At least it is worth considering.

For the teacher there are many interesting teacher-seminars at university

music departments and conservatories where one may meet well-known piano pedagogues and watch them demonstrate methods and approaches to teaching. Workshops are a wonderful way for teachers to gain new outlooks and fresh approaches to keep their own teaching stimulating and in a constant state of improvement. We can always learn from others. There is also the pleasure of being with other teachers to exchange professional views.

Have a pleasant summer and keep playing!

The End

... IN SPRING ...

In spring I don't do anything  
But loaf, and dream, and softly sing —  
In spring.  
In spring I don't see anything  
But grass, and flowers, and birds on wing —  
In spring.  
In spring I don't fear anything.  
With summer's fragrance following  
I'm happier than any king —  
In spring.

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## A Community Concert Band

By John H. Dunn  
315 W. Henry Street  
Madison, Wisconsin

Whereas the symphony orchestra has attained unquestioned heights in the culture of 20th century America, there is reluctance to acknowledge the well-disciplined concert band as an artistic interpreter of great music. Musicologists in their many volumes tend to forget the band entirely or at most dismiss it with a few sentences. Music associations develop to encourage symphonies, string groups, choruses and opera companies but seldom bands.

Thus, acceptance of a new concert band by orchestra-oriented communities is difficult to achieve, but success is possible. One of the best examples in recent years is that of the Madison Municipal Band. Since 1955 the organization has worked hard to dispel popular misconceptions as to the artistic significance of great music well performed by a community concert band. They have clearly demonstrated that the band's province extends far beyond football games, circus parades and similar light entertainment functions.

Organizer and director of the Madison Municipal Band is Charles M. Faulhaber, a Madison music store executive with nearly three decades of conducting experience. For many years he taught in the Sheboygan High School, developing several prize-winning bands. He also conducted the community band there. In developing the Madison organization Faulhaber has held out two prime objectives:

1. To provide concerts of high musical and professional quality to the city of Madison.
2. To provide an outlet for fine musicians of Madison and the surrounding area to continue playing

after graduation from high school or college.

Sponsored by the Madison Junior Chamber of Commerce, the band draws heavily on teachers and high school band directors to the extent of 22 out of the 62 members. Young musicians are also encouraged with the acceptance of high school students when openings occur provided they are class A players and have a recommendation from their band director. Some members of the band commute 50 miles or more for rehearsals and concerts, and an average rehearsal represents about 900 miles of traveling. Ages in the band range from 14 to 60.

Quality of program selection as

well as performance have been emphasized.

"A frequent criticism of community bands is poor intonation," Faulhaber notes. "Therefore, our emphasis is on good tuning and the best possible tone quality."

In planning concerts the director stresses music not heard in run-of-the-mill band concerts. For instance the January (1960) concert included Purcell's "Prelude and Passacaglia" from his opera "Dido and Aeneas." Verdi's overture to "La Forza del Destino" Jacob's "An Original Suite for Military Band" and Schuman's "Chester" overture were other features on the widely varied program. The Madison audience appreciates the high quality of these concerts. This year's winter concert attracted nearly 1100 persons, double the previous year's winter concert. Critics were lavish with praise, as shown in the *Capital Times*:

"Orchestras may come and go, but bands go on forever." These remarks and many more like them were overheard in the throng that filled Central High School auditorium to capacity Sunday afternoon . . . Faulhaber exercised good judgment in building contrasts and convinced this somewhat skeptical reviewer that orchestral effects are obtainable with a band. . . . We have here a splendid municipal band of professional status under capable leadership worthy of all the support we can give it."

The annual winter concert is unique in that the band appears in the Civic Music Association's concert series as a guest of the Madison Civic Symphony. Madison is one of the few cities, if not the only, in which the local symphony helps promote a concert band.



Charles Faulhaber  
Director, Madison Municipal Band  
Madison, Wisconsin



Here is the outstanding Madison, Wisconsin Municipal (Community Concert) Band which was organized and is directed by Charles Faulhaber, a former High School Band Director.

"Walter Heermann, conductor of the Madison Civic Symphony, is one of those rare orchestra directors who see the desirability of encouraging good band music," Faulhaber said. "Each year his orchestra makes room in its schedule for our band, recognizing that the all too frequent antagonism between orchestras and bands should not exist, and that both have a role in broadening community understanding of great music."

In addition to promoting good music through concerts, the Madison Municipal Band encourages high school musicians through recognition of superior performers within a 50 mile radius of Madison. Each year the band features an outstanding stage or dance band on its spring concert. The winner is selected after competition on tape. The 1959 winner was the Mount Hoerb High School dance band under George Zoske.

This year another feature of the spring concert will be an outstanding high school soloist selected after competing on tape. Each year the Madison Municipal Band issues "First Chair" awards to first chair members of area high school bands. The awards include a certificate for framing and a pin.

The band's summer activities include concerts at Madison's Vilas Park. If you are passing through our city this Summer, we would be pleased to have you hear one of our concerts.

"We believe that we are succeeding in our effort to increase interest in band music and at the same time to destroy in many minds the concept of the little-town band," Faulhaber said. "Our players are serious musicians who rehearse conscientiously, mindful that every concert well presented gives

a big boost to the greater acceptance of band music by all music lovers."

Due to a lack of interest on the part of the Madison City Council this band has found it necessary to finance its activities by appeal to public spirited citizens. The main source of revenue derives from advertising in a series of printed programs for the summer concerts. This provides a modest budget of approximately eight hundred dollars per year to purchase the music and the services of a librarian. The conductor and musicians alike receive no remuneration for rehearsals but through the courtesy of President Charles Halverson of the Local 166, AF of M the union musicians do receive a small fee for concerts from the Recording Industries Trust Fund. Rehearsal facilities and the use of drum equipment are provided through the combined courtesy of the Madison School of Vocational and Adult Education, and Central High School band director, Walter Fandrich.

The End

## Ear Training Important

### At Elementary Level

The recent Music Educator's National Conference in Atlantic City, N. J. pointed out very clearly the need for using quality musical merchandise to introduce youngsters to the joys of music. Practically every educator agreed that it is more important to stress quality of product so that the ear of the youngster could be trained properly rather than quantity for participation, at a sacrifice of musical appreciation.

To aid educators in the use of Tone Bells, Targ & Dinner Inc., 425 So.

Wabash Ave., Chicago 5, Ill. has prepared a free brochure entitled Teachers Instruction Guide for American Prep Tone Bells. The instruction sheet suggests some basic idea for teachers to enhance their classroom singing and other musical activities.

Ask for your free teacher's guide from Targ & Dinner, 425 So. Wabash Ave., Chicago 5, Illinois.

## TEACH BY EXAMPLE

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## Cover Photo

THE VIOLIN . . . is a very important member of the string family. The great music masters have composed for this instrument for centuries. The Concertmaster of a Symphony Orchestra is usually the first violinist.

Thousands of elementary school children are now able to start on violins each year, thanks to the smaller sized instruments which are available through our American Music Industry. The violin is no longer considered the most difficult instrument to play. Its popularity has grown steadily during the past five years due to the fine work of the American String Teachers Association and the National School Orchestra Association.

America can now look for more school orchestras to be formed in the Elementary, Junior, and Senior High Schools during the next decade.

The young lady on this month's cover is Miss Anne Haines, who was first violinist of the Joliet Grade School Orchestra when this picture was taken. The Orchestra is under the general direction of Mr. Charles S. Peters, Supervisor of Instrumental Music, Joliet Public Schools, Joliet, Illinois . . . The Cover Photo is Copyrighted by RICARDO STUDIOS, Joliet, Illinois.

## The Best Advice I Ever Had

By Harold B. Bachman  
Past President, American Bandmasters Association  
Director of Bands (retired)  
University of Florida  
Gainesville, Florida

One bit of advice which has influenced my teaching and conducting career was not originally intended for me. Many years ago the Director of a University Choir told me of a conversation with F. Melius Christiansen, the famous director of the St. Olaf College Choir. At that time the St. Olaf College Choir enjoyed a reputation both in America and Europe as one of the finest organizations of its kind. Its extensive tours were highly successful and membership in the choir was considered a great honor. My friend asked Mr. Christiansen what he did to enlist the enthusiastic interest of his singers, command the respect and support of the College community and gain the position of prestige which the choir had attained on both sides of the Atlantic.

Mr. Christiansen's reply was, "I JUST TRY TO TEACH THEM TO SING BETTER."

I had been an admirer of Mr. Christiansen since my youth in North Dakota when he toured the State with the St. Olaf College Band. It may not be generally known that he was a fine band director as well as a choral director. As I recall it, the St. Olaf College Band was widely known before the Choir became famous. It was one of the first fine bands I ever heard. It was only natural, therefore, that I would adapt the advice Mr. Christiansen had given to my Choir Director friend, to my own use. In my case the phrase became, "TRY TO TEACH THEM TO PLAY BETTER."

This is a very simple formula which can be applied to any teaching situa-

tion. It does not involve complex administrative reorganization, extra financial support, or popular public acceptance. There is no situation where we cannot make some headway each day by teaching our students to play a little better. I like to feel that the members of my own band play just a little better at the end of each rehearsal than they did when the rehearsal started. In conducting school Clinic or Festival groups, whether they are composed of beginners or advanced players, I try to give the students some bits of information and inspiration which will help them become better musicians. Even though progress at times may be slight, it is possible, in most cases, to have the music sound a little better at the close of the session than it did at the beginning. Incidentally, it is quite important that the rehearsals be conducted in such a way that any improvement will be noticeable to the players themselves. No one plays poorly from choice. When the difference between correct and incorrect playing is clearly illustrated, the players themselves will not be satisfied with inferior results.

It has been my lot to assume several positions where the bands had dropped to a very low ebb in standards of performance, discipline, morale, administrative support and prestige. I would be less than honest if I did not admit that progress was at times discouraging. But each time the words of Mr. Christiansen occurred to me. I could not immediately change the personal of the band. I could not change the place of rehearsal or the

rehearsal schedule. I could not quickly improve the instrumentation. But I could teach the players, even in the unfavorable situations in which we found ourselves, to play a little better than they had played before. In one case it was such a simple thing as showing the band how to play the University fight song, which had been "faked" for many years, correctly. The first rehearsal sufficed to demonstrate to the players how much better this song sounded when all the parts were being played correctly. At the first public appearance of the band at a football game thousands of students and fans noted the difference in the way the familiar piece sounded and became aware of the fact that there was a new deal in the Band Department. It was not long before the members of this band began to take a pride in their membership, the student body took a pride in the band and the Administration became more liberal in support of the program. It all started by teaching the members of the band how to play their fight song better than they had played it before.

No one expects members of an army band, in support of combat troops overseas, to be very happy about their lot. But I have observed such organizations transformed from groups of dissatisfied, disgruntled soldiers, to efficiently functioning musical organizations with high morale, by Directors who could command the respect of their men and who knew how to direct them in a way which would produce gratifying musical results from the available talent. When a director was placed in charge who



could get the men to "play better" they began to feel better and improvement in the bands was so contagious that it was frequently reflected in improved morale of the units or posts which the bands served.

I was recently called upon to conduct a portion of a program with a high school band in a neighboring state. Before I met with the band for rehearsal I was subjected to a barrage of explanations and complaints about the difficult conditions under which the band operated. The elementary school program to provide material for the high school band was not functioning well; the school did not appropriate enough money for new instruments; the schedule left much to be desired; there was friction between members of the Board of Education and the Band Boosters Association. I recognized that all of these things are important factors in the success of a school band, but before the band had played its first march in the rehearsal that afternoon I observed at least fifty things in need of correction which had nothing whatever to do with these administrative problems. No supervisor was going to stand back of this director to see that he showed each player the correct fingerings. The principal had no objections to demonstrations of the best embouchure for a clarinet. Board of Education support was not necessary to insure the proper distribution of music so that all the voices of a chord would be played and carefully balanced. The Band Boosters Association was not responsible for the teaching of precise articulation and the accurate interpretation of simple rhythmic problems. The fifty opportunities to make improvements in the performance of this band, as revealed in the opening march, were strictly within the province of the director. A very brief demonstration convinced me that many of these improvements could be made at once. The students were not only able, but willing and eager to make the necessary changes when they had been shown the difference between correct and incorrect methods of playing. One could not escape the conclusion that had this director spent as much time improving his teaching and conducting techniques as he did in complaining about unsatisfactory conditions, the band would have been able to play much better and perhaps some of the other problems would have been resolved. Granting that favorable administrative support is important, here was a case in which much improvement could have been made if the director had known how to

"TEACH THEM TO PLAY BETTER."

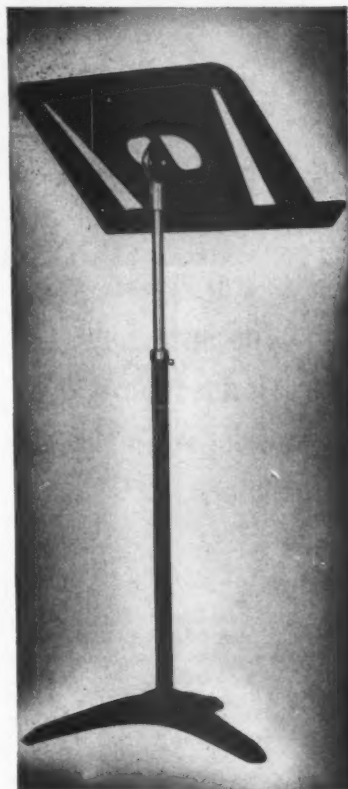
Some educators subscribe to the belief that it is not important to teach students to play or sing well. The important thing, according to this school of thought, is to give the students a broad general acquaintance with music rather than to develop performance skills. Unfortunately, some music teachers use this philosophy as an excuse to cover up an inferior quality of teaching which in certain other subject areas would not be tolerated. The importance of emphasizing accuracy and thoroughness in the presentation of any school subject is generally recognized. If a young Arithmetic student answered that  $2 + 2 = 3\frac{1}{2}$  his teacher would not excuse him by saying, "This is pretty good for a boy of his age. After all, we only wish to give him a broad general experience in mathematics. We are not training him to become a professional mathematician." No! The teacher would insist on his learning how to work out the exact answer. Even if performance skills are not to be developed to a high degree of technical proficiency, there is no reason why they should not be taught, at all levels, with the same emphasis on exactness and accuracy that is expected in other subjects.

I am heartily in accord with a General Music program which will bring a better understanding of music to a greater number of people. But I find no inconsistency in attempting to accomplish this objective while, at the same time, striving for higher standards of performance, as far as the members of school bands, orchestras, and choruses are concerned.

It has been my experience, in dealing with both amateur and professional musicians over a period of nearly fifty years, that those who have learned to play or sing correctly and with good taste, have a deeper, more lasting appreciation of music in all its forms, and are more discriminating in their judgement of musical values, than those who have developed careless and incorrect habits of playing or singing, or those whose musical experience consisted mainly of superficial courses in listening to or reading about music and musicians. There is strong evidence that the objectives of a General Music program can be effectively realized through the medium of enlightened instruction in band, orchestra or chorus by the application of Mr. Christiansen's advice: "TEACH THEM TO SING (or PLAY) BETTER."

The End

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W. T. Armstrong Co., Inc., Elkhart, Ind.,



By Mary Louise Poor

Flute Instructor, 427 North Second St., DeKalb, Illinois

Publishers should send all material for review direct to Mrs. Poor.

When the end of the school year begins to draw near, many parents ask about summer lessons for their children. With vacations and camping trips taking one or two weeks here and there, they wonder if its just better to forget about the lessons and let them "take a rest". My answer is usually an emphatic "no." If there is no summer band program to stimulate the young people to take the flute out of the case, the student usually gets set back in his progress. He doesn't get set back just a little, he usually gets behind a great deal. This varies, of course, with the student. It is more true with beginners than the older students. Personally, I feel that the summer offers young people a chance to get ahead in the things they must place second in the winter. Homework must come first during school months and activities second. Now it can be reversed.

There is a lot of music reviewed in this column. Perhaps students and teachers can find something for a summer's project.

#### Music Reviews

*Elegy for flute and piano by Ramiro Cortes, published by Peer International Corporation, New York, available through Southern Music Publishing Company, Inc., Serious Music Dept..*

1619 Broadway, New York 19, 65¢.

To discuss the music first, let me say that this is a very modern sounding piece, but not difficult. It contains a variety of time signatures, some triplets spread over two beats, but nothing that couldn't be counted out carefully. The tempo is slow. The piano part (definitely an integral part of the composition, not just an accompaniment) is not difficult but will have to be played by a player who knows how not to use the pedals.

Don't confuse this Southern Music Publishing Co., Inc., with the Southern Music Company of San Antonio, Texas. As far as I know they are separate organizations. On the back cover of this piece are listed many compositions by North, Central, and South American composers. Also Spanish, Cuban, and Israelite composers. If these interest you send for a catalogue.

*Villanella for flute and piano by Paul Koepke, Published by Rubank, Inc., Chicago, 75¢.*

This is a charming little piece, about a grade four if played up to tempo. It is a good contest piece because it gives the player a chance to display his tech-

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Chuck Carlson, Genoa-Kingston High School, Genoa, Illinois. First place state winner — played Concertino by Chaminade this year. Student of Poor.

nique and tonguing. Students enjoy working on this — it's pleasant and the tune is catchy. Piano part is not too hard.

*Spanish Moment for flute and piano* by Castro Carazo, published by Elkan-Vogel Co., Inc., Philadelphia 3, Pa., 90¢.

This is a very Spanish piece and the style and rhythms demand that it be played with just the right amount of fire and bravura. Technically this is not very hard for flute but the piano part will have to be played properly to give the piece its proper flavor. About a grade four and recommended highly as something a little different.

*Madrigal for flute and piano* by Phillipe Gaubert, published by Mills Music, Inc., New York 19, New York. 75¢.

One of the great French flutists, and a pupil of Taffanel, Gaubert gave to the flutists of the world several lovely compositions. This one is not difficult and should be a good introduction for the student into the French flute literature. About a grade three in both parts. Would like to hear this in contest sometime, too.

*Andante Pastorale and Scherzettino for flute and piano* by Paul Taffanel, published by Mills Music, Inc., New York 19, \$1.00.

Here is another French composition

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Mary Louise Poor

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by another great French flutist, but this one is difficult, a grade five or six. It is in the standard French style, the slow and florid first movement which can handle plenty of "schmaltz" if done in taste. The Scherzettino is the last part and will take a light and agile tongue. Very good for advanced students.

*Ballade for flute and piano* by Jacques Delrez, published by Brogneaux, Brussels, Belgium, distributed by Presto Music Service, Box 10704, Tampa 9, Florida, \$1.00.

Here is a lovely little piece, not too long, and of medium difficulty, about grade four. The piano part is harder. This would be a good one to study for extended range, because it goes way up and down. All I can find out about the composer is that he plays or has played with the National Orchestra of Belgium.

*Elegie for flute and piano* by Jean Strauwen, published by Brogneaux, distributed by Presto Music Service, Box 10704, Tampa 9, Florida.....

Another Belgian composer of a romantic sounding piece. This is about grade three in difficulty but is a good study in phrasing and breath control. Very pretty and appealing to the students. Recommended.

*Fauvenne for flute and piano* by Rene Berthelot, published by LeMoine and Co., Paris, distributed by Southern Music Co., San Antonio, Texas. \$1.75.

Fortunately this is printed on a heavier grade paper than most French publications. The music is very good, and is about a grade three or four. The piano part is harder. It is a short piece in 4/8 time. Recommended.

*Seventy-eight Duets for Flute and Clarinet, easy-medium, Volume I* by Himie Voxman, published by Rubank, Inc., \$2.00 each vol.

At last, a volume of duets for flute and clarinet written for grade and junior high school students. These are not mostly easy, they are mostly of medium difficulty. They contain embellishments such as trills, grace notes, and a short trill indicated by the mordant sign. One can't avoid these in music of the 18th century. Mr. Voxman gives a short explanation of embellishments in the beginning of the book. The music is by many composers including the Bachs, Handel, Mozart and others.

It seems that in many families when one child plays the flute, a brother or sister plays the clarinet. I have been looking for something like this for a long time. Let's hope this will

(Turn to page 47)

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## The Oldest School Band In America?

*Founded in 1884*

By Ralph G. Hale, ASBDA  
Director, Christian Brothers High School Band  
Memphis, Tennessee

The history of the Christian Brothers High School Band is as colorful as the history of the city of Memphis, for since its founding in 1884, the band has served an active part in Memphis affairs.

The school was opened in 1871 at the request of the most Reverend Bishop Feehan and the Reverend Clergy of Memphis with Brother Maurelian as the first president.

Brother Maurelian was a man of great influence in the community and great foresight in education. For example, in 1889 Brother Maurelian instigated a movement that caused the United States Congress to legislate seaboard quarantine. It proved to be the most effective method of preventing the dread Yellow Fever from entering the United States.

He wanted the school to be of service to the community, so he hired Professor Paul Schneider to organize a school band. At that time, the school had elementary, high school, and college grade levels and students from all these grades played in the band.

Professor Schneider was a professional musician who traveled over the country playing in the theater orchestras. In fact, he was playing in the Ford Theater in Washington the night Lincoln was shot.

His band at the Christian Brothers school was an active organization. In 1892 the band played for the opening of the Frisco Bridge across the Mississippi River, the first of its kind between St. Louis and New Orleans. Of this event the papers said:

"A four-horse tally-ho, the largest in town, conveyed the band from the

school's old building on Adams Avenue to the river front where the young musicians went aboard the steamboat Kate Adams. After the dedication, they remained aboard to serenade the many sight-seers."

Two years later, the band was on hand for the dedication of the fountain in Court Square where the name of the band along with the other dignitaries present can be found imprinted in the cement.

About this same time President Grover Cleveland paid a visit to Memphis and a concert by the Christian Brothers Band was part of his entertainment.

Professor Schneider directed the band until after the turn of the century. He was followed by other local professional musicians as band director. The history of the band

around 1910 is not complete. It seems that band directors were hard to find and as a result, the band had a different director every year. Some of these directors were church organists, or choir directors—anyone who had some knowledge of music. There is also a record of a string orchestra in the school at this time.

At the beginning of World War I, the band was dissolved. The college division of the school also closed when the entire student body entered the Officers Training Corps of the United States Army.

After the war, the band was reorganized and once again became an active part of Memphis affairs. The school trophy case is filled with cups won by the marching band at Armistice Day parades during the 1920's and early 1930's. The director re-



Here is the Christian Brothers School Band of Memphis, Tennessee as it appeared in 1889.



sponsible for winning many of these cups was Captain Charles Harrison. Captain Harrison directed the Brothers Band until 1940. He was a retired Army officer and at that time directed all the school bands in the city.

In 1940, the band was taken over by one of the Christian Brothers—Brother Joseph Raphael. Brother Raphael was a dynamic person and is responsible for the present day organization. He was an excellent organizer, a good musician, and a wonderful inspiration to the boys. I know this to be true because Brother Raphael is the person who invited me to become the first full time band director the school has ever had. I accepted the invitation and became director of the band in 1947.

Last Spring while celebrating our 75th Anniversary, we started a drive

to locate the oldest alumni of the band, and to our surprise, we located Mr. Dave Halle, alto horn player in the band of 1889. (In the accompanying picture, he can be seen in the middle of the second row.) Mr. Halle was in the elementary grades of the school but played in the band. He is now a partner in Oak Hall—one of Memphis' finest clothing stores which is celebrating its 100th year in Memphis—founded 1860.

Mr. Halle gives us some interesting comments concerning the band. For example, he says the band couldn't (or wouldn't) play and march at the same time, hence they always rode a tallyho (horse drawn coach) in the parades. He also says that the St. Patrick Day parade was the biggest parade of the year and that the band always "rode" in it.

The band continues to serve the needs of Memphis. It is still called upon to play for dedications of new buildings such as the Grace Chemical Company and St. Joseph Hospital; to welcome visitors like Ed Sullivan and Eddie Fisher to Memphis; and to take part in civic parades.

The band also serves as a training area for future musicians since twenty-seven per cent of the band graduates have continued music into their adult life, many remaining in the Mid-South area.

At this writing, an organization of parents and alumni is being formed to promote the band program and sponsor an alumni band. If plans develop, the music department of Christian Brothers will be outstanding in the nation and the future will be as colorful as the past.

The End

*Have a happy Summer at camp kids, but it might be*

*well to read this article first —*

## Stay Afloat and Stay Alive

Each year, millions of American families find pleasure on, in, or under the water. Each day, for some of them, drowning turns pleasure into grief.

The time to prevent such tragedies, the American Red Cross urges, is before they occur. The primary precaution for anyone working or playing near the water is: **LEARN TO SWIM!** If you can already swim a little, learn to swim better.

Listed below are some other basic water safety rules suggested by Red Cross to help you and your family stay afloat and stay alive:

### Swimming

1. Always swim with another person. Make sure someone is near to help you if you get in trouble.
2. Swim in a safe place, preferably where there is a lifeguard.
3. Know the swimming area. Before

diving, make sure the water is deep enough and that it is free of submerged rocks and other obstructions.

4. Respect the water and know your limitations. Don't go beyond safe limits or your ability.

5. Use discretion. Don't swim right after eating, when overtired or overheated.

6. Try to stay calm in case of trouble. Assume a face-up, floating position, keep your hands under the water, and slowly move your hands and feet.

### Boating

1. Don't overload your boat or canoe. Keep at least two-thirds of the hull above the water line.

2. Don't overpower your boat. A too-powerful motor makes a boat difficult to control and may cause upsets or other accidents.

3. Provide a life preserver for each person aboard. Insist that nonswim-

mers wear them. Other recommended safety equipment for motorboats includes anchor and line, fire extinguisher, oars, whistle for signaling, tool kit, and first aid kit.

4. Before leaving shore, tell someone where you are going and when you expect to return.

5. Operate your boat according to nautical "rules of the road." Keep passengers from sitting on the decks or gunwales while boat is underway.

6. Stay ashore in bad or threatening weather. Learn to recognize signs of storms so that you can get back to shore in time when bad weather threatens. If caught in high waves, reduce speed and head into waves at a slight angle.

7. As a general rule, stay with your boat or canoe if capsized. Most small craft will float, even when filled with water or overturned.

8. Don't smoke while refueling.

The End



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Randall Spicer, Hinnie Voisman,  
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and many others.



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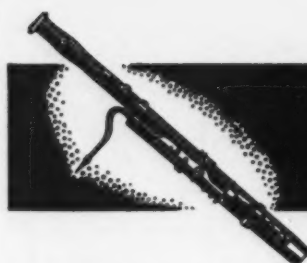
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## The Double Reed Classroom

By Bob Organ

Director, Bob Organ Studios, 842 South Franklin, Denver 2, Colorado

Publishers should send all material for review direct to Mr. Organ.

Not too long ago, during a regular private lesson period with a young man of Junior High School age, I entered upon a lengthy discussion which came from a single question asked by this student. The answer to this question consumed a great deal of time and our lesson period developed into a typical open class discussion which tended to broaden the thinking and musical understanding of our young man. I am certain that just playing the notes or tones which are written on the paper in the form of characters properly placed and counted will never be enough for this young man now.

In way of explanation as to what caused this discussion period — This young man has a very good sense of pitch, nice quality of sound, counts well, still in effect it has been so mechanical in performance. For some time now I have been trying to get this fellow to understand that just playing the notes placed in front of us is not sufficient for good performance. I have repeatedly made this statement to him "Let's not simply play notes, let us learn to play music."

Finally, one day out of a clear sky, so to speak, this question came from the young man — Mr. Organ, if the notes placed on the staff for us to play is not music, just what is music? This question properly answered involved a great deal. But through discussion and analysis we have apparently solved at least a portion of the problem, because the young man has a completely different conception regarding just the written notes. He

admits that his playing and my playing of the same notes varies considerably in sound — something he had not particularly noticed previously.

### What Is Music?

During a later private lesson for this young man, I suddenly said, "Jimmie, I want to ask you a question!" "Sure says Jimmie, what is it?" My question was simply "just what is music?" Jimmie thought for a minute, then finally answered — "I really don't know except that it is sound — a right sound — a musical sound — that's it says Jimmie, "Musical sound." I then was sure I could depend on Jimmie for more than just playing notes and be satisfied that it was music.

In complement to the mechanics of our respective instrument, one will benefit from a study of basic principles pertaining to the structure of musical composition. Not only must a composer study the art of composition to compose but the player interpreting must have a basic knowledge of the structure of the music he is playing.

A student studying an instrument seriously for professional work, will be subjected to a rigid course of theory and its more advanced counterparts, counterpoint and composition. But the student who is merely enjoying his participation in school or local band activity will find himself of more value to his band director and school groups and will get greater enjoyment if he has some knowledge of the whole, instead of the one part which is placed upon his individual music stand.

In cultivating the habit of listening to your own playing, your neighbor, and the whole, one will find that music is more than mere sound. Musical composition is divided into three broad classes: 1) The Homophonic forms — These are characterized by

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the predomination of the simpler styles of harmony and the element of single melody: 2) The Polyphonic Forms — These include the invention, fugue, canon, etc., and are characterized by the constant association of two or more individual melodies: 3) The Higher Forms — These are generally characterized by a combination of Homophonic and Polyphonic principles of treatment.

A better understanding of music performance, especially performers upon single toned instruments, such as all wind playing instruments, lies in the knowledge or development of two principal factors: 1) The melodic line itself (the melody), and 2) The harmonic structure (the harmony) accompanying the melodic line.

To help clarify our listening — the melodic line runs horizontally from left to right, while the harmonic structure runs perpendicularly, always figuring from the bottom upwardly (more commonly referred to as chords). Both factors are found within each respective scale and are basic requisites for composition. A thorough knowledge of them is a basic requisition for good musical performance.

Some high schools in larger cities include a good course in theory and harmony which is usually elective. If you, my student readers, find such a course, you should find time to elect it. Should such a class not be available, it would be worthy of an extra curricular activity. Again, just to learn to blow our instrument is not sufficient for good musical performance.

The melodic line must be expressive in accordance with its character. The harmonic structure must be in accord with itself and its melodic line. Both must concede to tonal balance in respect to the character of the music performed. Now one can understand what is meant when we say "listen to yourself, your neighbor, and the whole, for music goes further than mere sound."

#### Reminders

This, our last session for the school year, would seem to need a few suggestions for the coming summer. We are apt to place our instrument along side our books and let them remain till a musical activity appears.

- a) Don't let the summer heat beat on the instrument, even though it be in a case. Cracks do appear in wood.
- b) Don't pile heavy boxes on top

of the instrument, even though it be in a case, or let it slide off onto the floor. Some instruments will shatter.

- c) Don't put the instrument aside unless checking. 1) Is the mechanism in condition? 2) Do the keys cover? 3) Should you have a pad or two replaced? 4) Contact a good repairman — it may need minor adjustments or it may need a complete overhaul.

Be sure your instrument is in good playing condition for that summer band camp that so many of you will be attending. Some of you will be fortunate enough to spend the summer at a camp. Many will wait till August for a one or two week band camp. Be fair to yourself when you go in for tryouts or auditions. An instrument in good playing condition will be an asset. Next, try to play a little during the coming weeks. A scale or two each day played SLOWLY for control and intonation is one of the best conditioners.

Then, for you double-reed players — What about your reed? Do you have two reeds that you can play on? That is good insurance!!! If you are fortunate enough to spend your summer weeks near a good double-reed teacher, don't miss an opportunity to study. Pick up your technic and musical background for band camp days and the winter activities to follow. Perhaps, you can learn to trim a reed this summer! Small reed trimming kits are on the market. It will be a fine investment. So long for now. Have a good summer!

The End

#### Audio Drum Instruction Methods Available

Targ & Dinner, Inc., "The Wholesale Music Center," Chicago 5, Ill. has made available to their dealers three new phonograph records for audio instruction of drumming. This is in addition to the many drum methods distributed by Targ & Dinner, Inc.

Drum Method #1 is an excellent teaching aid for the first thirteen essential drum rudiments. Drum record #2 contains one of the finest rendition of the 26 Standard American Drum Rudiments ever offered, played by Frank Arsenault, undefeated National Champion Rudimental Drummer. Drum Record #3 is entitled "Re-Percussion" an award winning Hi-Fi album featuring distinctive musical arrangements for large percussion ensembles, a valuable teaching aid for percussion classes. All drum instruction records are made in Hi-Fi, 33 $\frac{1}{3}$  R.P.M.

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THE SCHOOL MUSICIAN is the Official Organ of the American School Band Directors Association.

# AMERICAN SCHOOL BAND *Directors' Association*

## PLANS FOR SAN ANTONIO'S SUPER CONVENTION SET

August 18-21

By Arthur H. Brandenburg  
ASBDA Editor  
Elizabeth, New Jersey

The eighth annual convention of the American School Band Directors' Association, meeting in San Antonio, Texas August 18th through the 21st, promises to be one of the largest and probably one of the most interesting and educational conventions to date. President Everett L. Roberts of St. Petersburg, Florida has lined up the complete convention program with many unusually fine features. Past President Earl Pat Arsers, one of the convention hosts, has all local facilities well in hand. Mr. Thomas Powell, manager of the Hilton Hotel, headquarters for the convention, is prepared to take care of the full membership plus their families. Since this is to be a convention stressing relaxation, swimming pools at both the hotel and the Inn, which is under the same name and management, are available. Mrs. Earl Pat Arsers has some very interesting plans for the ladies of ASBDA members who plan to attend.

Since this is the last issue of the *School Musician* to appear before the convention, one last reminder is made to ASBDA members to make their transportation and hotel reservations early in order to make sure of choice accommodations.

### Outstanding Clinicians Scheduled

ASBDA members will welcome at the San Antonio Convention one of the great tuba players of our country, Arnold Jacobs of the Chicago Symphony Orchestra. He is a native of Philadelphia and in that city's Curtis Institute of Music entered as a fifteen year old on a scholarship basis and kept the tuba as his major instrument.

Graduating from Curtis in 1937, he played two seasons with the Indianapolis Symphony under Fabien Sevitzky. From 1939 to 1944 he played in the Pittsburgh Symphony under Fritz Reiner; toured the country with Leopold Stokowski and the All-American Youth Orchestra and then joined the Chicago Symphony in 1944. He has been a member of this organization since, except for the spring of 1949 when he was loaned to the Philadelphia Symphony for a spring tour. Mr. Jacobs is a member of the Chicago Symphony Brass Quintet, teaches tuba at Northwestern University School of Music and also instructs at the Chicago Civic Symphony Orchestra. Many of his pupils are members of other major symphonies. As clinician Mr. Jacobs has appeared at many of our universities, at the summer music camp at Gunnison, Colorado, and at the Symphony Orchestra League in Nashville, Tennessee, including appearances as soloist and lecturer at bandmasters' conventions in Canada and the United States generally.

Other clinicians that are appearing are Fred Hemke, Virtuoso Saxophonist and Nilo Hovey, well-known authority on the clarinet section. Background of these two clinicians ap-

The name of Robert L. Renfroe and that of the Texas City Stingaree High School Band have become synonymous throughout the state of Texas. This youthful conductor had the responsibility of the Texas City Junior High School Band at the early age of nineteen. His promotion to high school responsibilities was made after two years. Under fourteen years of teaching and supervision, the band department in Texas City has developed to include five full-time band directors and additional private teachers. In the comparatively short time of a few years, both junior and senior high schools have won many top honors both in concert and parade competitions. Special mention should be made that the grand sweepstakes awards were won at Tri-State in Oklahoma in 1956 and 1959. The highest honor bestowed upon the band was when it was invited to appear at the Mid-West Band Clinic in Chicago in 1956. The band has just completed a most successful tour of East Texas and Louisiana.

Robert L. Renfroe is a charter member of Kappa Kappa Psi Band Fraternity at his alma mater and is a member of ASBDA. ASBDA members will find it helpful to learn about the complete history of the band development in Texas City under Mr. Renfroe's able administration.

This is to remind the membership that other bands appearing on this convention program are the Lackland Air Force Band of the West under the direction of Major Samuel Kurtz, Harlangin Texas High School Band, under Joseph L. Frank, The Alamo Junior School Band under Thomas C. Fielder, and the Alamo Heights High



Earl "Pat" Arsers  
Official 1960 ASBDA Convention Host  
Director, Alamo Heights H. S. Band  
San Antonio, Texas



**Arnold Jacobs**  
Tubaist, Chicago Symphony Orchestra will present an outstanding clinic on the instrument for which he is world famous.

School Band under Earl Pat Arsers. An added instrumental feature in the performing group will be the Brass Ensemble from the University of Texas under the direction of Frank Elsass. Mr. Elsass, in his youth, was a pupil of the illustrious cornet virtuoso and teacher, Dr. Ernest Williams, and Mr. Elsass later became cornet soloist of the famous Goldman Band.

#### Clifton Williams To Speak

President Everett Roberts has also secured one of the nation's most respected composers of serious band music to take a place on the convention program. He is James Clifton Williams whose works have received wide reception and who twice has won the Ostwald Memorial Award for original band music. "Fanfare and Allegro" and "Symphonic Suite" are the two works for which he was given this high award and they have both be-

come standard repertoire in American band literature. Both have been recorded commercially.

Mr. Williams became interested in writing band music while a French Horn player in the Little Rock, Arkansas school band program. After military service, his formal training in music composition was completed at Louisiana State University and the Eastman School of Music. Since 1949 he has been a member of the theory-composition faculty at the University of Texas in Austin. Mr. Williams has been engaged for three commissioned works. ASBDA welcomes the coming of this renowned composer for band.

James C. Williams is scheduled to speak at the joint session of active, affiliate and associate members of ASBDA. His topic will be "Quality Versus Quantity in the Selection of Band Literature."

Other speakers named for this joint session will be Charles H. Gableman of C. G. Conn Ltd., Elkhart, Indiana who will speak on "Manufacturer, Music Dealer, Band Director Relationship;" Arnold Broido of Edward B. Marks Music, New York City will also speak. His topic has not been announced.

The new directory and handbook of the American School Band Directors' Association has been mailed to all active, affiliate and associate members. This publication takes on added importance and usefulness each time that new editions are published, for it keeps the membership informed as to the tremendous scope of activity in ASBDA. In addition to names and addresses of active, affiliate and associate members, committees and official documents, there is included the Constitution and membership data. Should any member not have received his copy of the directory at the time that you read this article, will you please drop a line to Everett L. Rob-

#### Make Your Reservations Early

All ASBDA members are urged to make their Hotel reservations early for the 1960 convention, August 18 through 21. Write to: Mr. Thomas Powell, Manager, Hilton Hotel, San Antonio, Texas. All rooms Air Conditioned. Reasonable rates. Plenty of free parking.

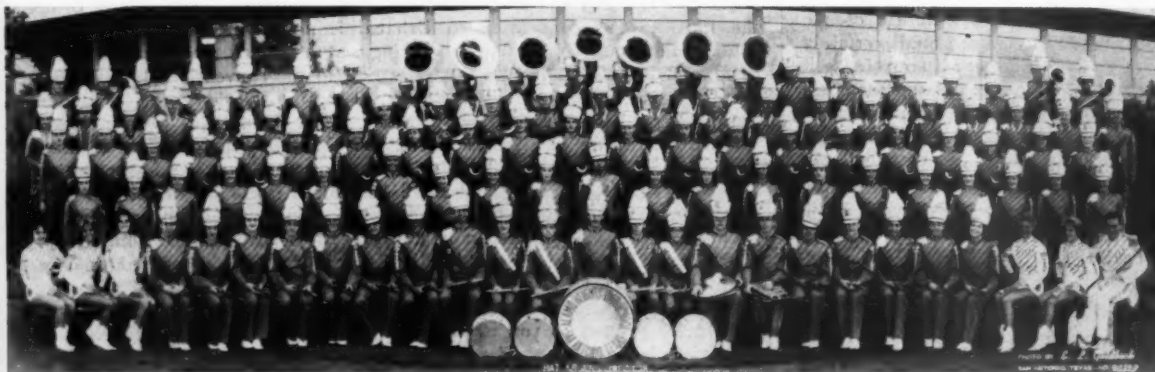
erts, our president. Probably the movement to a new position and a new address may have prevented this copy from reaching you.

#### Exhibit Space

According to Fred N. Wiest, Associate membership chairman of ASBDA, choice exhibit space is rapidly being contracted for at the Hilton Hotel in San Antonio. For those associate members who have not yet made their reservations in the exhibit area, the chairman may be contacted at 2018 Woodland Avenue, Pontiac 19, Michigan.

The Texas Bandmasters Association Convention which meets immediately following the ASBDA convocation might be an added inducement for a commercial firm to exhibit twice, with but one traveling expense. Mr. Wiest indicates that exhibits are open just prior to noon on Thursday, August 18th and close just prior to noon on Saturday, August 20th. It is recommended that exhibits be set up during the day of Wednesday, August 17th. If an exhibitor is remaining to exhibit for the TBA and the assigned booth number for both conventions is the same, he may leave his display in place. However, if he is leaving upon the termination of the ASBDA convention, or moving to another booth location, he must take down his display Saturday afternoon, August 20th by 4:00 P.M.

Police protection service to insure



Active, Affiliate, and Associate ASBDA members and their families will be treated to a concert by the Alamo Heights High School Band of San Antonio, Texas, which is under the direction of Past President, Earl "Pat" Arsers. He will be your 1960 ASBDA Convention Host.





**Clifton Williams**  
One of America's foremost composers for Symphonic Band will give an interesting lecture during the San Antonio, ASBDA Convention.

the safety of exhibits of ASBDA will be furnished by the ASBDA from 7:00 P.M. to 7:00 A.M. during the ASBDA convention.

San Antonio has two firms specializing in commercial exhibits. Exhibitors desiring this service should contact either one of their choice and make the necessary arrangements. These firms are: Dixie Decorators, P. O. Box 296, San Antonio and the National Decorators, Inc., 939 North Loredo Street, San Antonio, Texas.

A hearty welcome is extended to all exhibitors to attend all programs and functions except the two closed general business sessions. All associate members are cordially invited to attend the banquet on Saturday night. President Everett L. Roberts has arranged the convention program so that adequate free time has been provided for the membership to visit exhibits.

The officers and members of the Board of Directors would certainly like to see a large turn-out for the August convention. Many members from the same area might wish to team up with other ASBDA members and thereby share expenses of car transportation or even joint flight or train facilities. No member will want to miss the opportunities of cementing former fellowships even more than has been possible up to now, and a welcome hand to some of our newer members will certainly be appreciated all the way round.

**BEST WISHES AND WATCH  
THE SIGNS TO SAN ANTONIO!**

# "Lest We Forget"

**Presentation of A. Austin Harding Plaque**

**Friday Evening, March 25, 1960**

**70th Anniversary Concert of University of Illinois Concert Band**

**Presented By: Emil Puffenberger, ASBDA**

**Received By: Mark Hindsley, Conductor, University of Illinois Bands**

"It is my privilege to be present this evening to pay tribute to a figure of outstanding note in the field of band development and band music, the late Doctor A. Austin Harding, former conductor emeritus of the University of Illinois Band. It would be superfluous for me to even attempt to tell this audience of the many accomplishments of this man, for most of you knew him personally and will ever remember the magnitude of his leadership.

"Perhaps you, however, are not so familiar with his great interest in the development of band music in the grade and high schools throughout our nation. It will be interesting for you to know that Doctor Harding was an active and guiding force in the all National High School Band and Orchestra Association of the late 20's and early 30's, and that he was indeed disappointed when this organization lost its identity some 20 years ago.

"In 1952 and 1953 when a small group of interested, outstanding and dedicated high school band directors became interested in the formation of another band group on a national level, it was Doctor Harding along with several other men in the band field who immediately endorsed the plan and devoted much time and effort toward the American School Band Directors Association which was affected at Cedar Rapids, Iowa in November 1953.

"Doctor Harding and Professor Mark Hindsley were instrumental in bringing the 1954 ASBDA convention to Urbana, Illinois. Doctor Harding served as speaker and guest conductor, conducting several of his own transcriptions for band, and Professor Hindsley served as host to the convention. In 1957 Doctor Harding traveled the long distance to St. Petersburg, Florida to be in attendance during the ASBDA Citation award of the school band field.

"Doctor Harding planned to attend the 1958 convention at Joliet, Illinois; but as we know this was not to be. It was however, during this convention at Joliet that the American School Band Directors Association decided to make a permanent recognition to the University of Illinois. A committee of: Arthur Brandenburg (Chairman), Elizabeth, New Jersey, Dale Harris, Pontiac, Michigan; George Patrick, Springfield, Illinois set to work and prepared the bronze plaque, which I know was immediately approved.

"And now Professor Hindsley it is my honor as a duly elected officer of ASBDA, to present to you as representative of the University of Illinois, this memorial plaque and to tell you that The American School Band Directors Association, is grateful to the University of Illinois for your very outstanding band department and most especially to you for so ably carrying forward the high tradition as begun by Dr. Harding."

# ENID'S TRI-STATE NATIONAL DREW 10,600

## Still Retains Top Position as World's Largest Festival

By Forrest L. McAllister

The 28th Annual Tri-State Music Festival held at Enid, Oklahoma on May 5, 6, and 7, proved again that it is the "World's greatest school music festival". Some 10,600 young school musicians competed in all kinds of groups. There were contests for vocal as well as instrumental soloists (2434 to be exact), 2429 students divided into various size groups to form 621 competing ensembles. It required 55 judges working simultaneously in 55 different locations to complete this phase of the festival in one day.

There were 99 concert bands, 12 orchestras, 39 choruses, 47 girls glee clubs, 18 boys glee clubs, and 23 stage bands. This required 14 different auditoriums and gymnasiums to complete the contest in one day. Because of sight reading contests, all 55 judges were working that day. Multiple judges were always used in the concert contests.

In solo competition, there were 539 woodwinds, 499 brasses, 477 pianists, 474 vocalists, 195 twirlers, 89 percussionists, and 82 strings. There were 58 bands in the marching competition (in most cases, the bands who won the marching also won the concert competitions).

Saturday was the climax of the three day festival. The two and one half hour parade (it was competition too) consisted of more than 100 bands. The Annual SCHOOL MUSICIAN award, presented to the most outstanding band in the "Million Dollar Parade", in all classes was won by the Class "A" High School Band from Henryetta, Oklahoma, W. A. Anderson, Director.

That afternoon and evening gave the citizens of Enid and visiting school musicians the opportunity to hear the Grand Festival Concert consisting of numbers performed by the Festival Honor Band, Symphony Orchestra, and Chorus. These three great musical groups were made up of the finest young musicians from all of the competing organizations. Two great soloists performed during the program. Richard Ellsasser, organist from Hollywood, California literally stopped the show with his rendition of the "Flight of the Bumblebee," in which he played the solo on the foot pedals. In the

evening performance he played a new works in which he played 3000 notes on the foot pedals in three minutes. Harold Brasch held the audience spellbound at both performances, by the beauty of tone and unbelievable technique he exhibited on the baritone horn. His rendition of "The Lord's Prayer" was so beautiful that not a sound was uttered at its completion.

The world premiere of "The Big Gong" written especially for this years festival by Ralph Hermann, was performed under the baton of Forrest L. McAllister, Editor and Publisher of THE SCHOOL MUSICIAN. The five foot gong, owned by the Wm. F. Ludwig Company was loaned to the festival for this new work. The success of this number was more than assured by the acclaim it received from the audience. The entire concert was broadcast over a 16 station net work of ABC. Recordings of the concert are to be made available for educational purposes.

One of the great highlights of the festival was the concert presented by the Phillips University Band and Chorus. Guest conductors were Glenn Osser, conducting his "Studio One", Howard Akers, conducting his new march "Enid", dedicated to the Enid Tri-State Festival, and Dr. Saam Best, conducting his 34 piece double-reed choir. Don McCathren thrilled everyone with his clarinet suite, with the Phillips University Chorus furnishing the background under the baton of the talented Morris Poaster. Gerald Hemphill conducted his Phillips University Band in a magnificent performance of the Vittorio Giannini "Praeludium and Allegro".

In the words of "Mr. Tri-State" himself Dr. Milburn E. Carey, Festival Manager for 25 years, "Words cannot possibly describe the many educational benefits and thrills that these thousands of school musicians receive by having participated in a Tri-State Music Festival. One must come, one must see, and one will know, that all I have said is true." No truer words were ever spoken.

Plans for the 1961 Festival were started three months before this year's was held. Though the name of this festival implies that it is for only three states, this is not true. This year there were groups from 14 states participating. It is truly THE NATIONAL SCHOOL MUSIC FESTIVAL, that the young people of America enjoyed a generation ago. Some have referred to it as "America's last open frontier

of music competition for youth". It is the only complete NATIONAL competition festival for school musicians that is known to this magazine.

Next years 29th Annual Tri-State Music Festival will be held at Enid, Oklahoma on May 4, 5, and 6, 1961. Superintendents, band, orchestra, and choral directors are encouraged to write to Dr. Milburn E. Carey, Festival Manager, University Station, Enid, Oklahoma for the brochure describing the rules, regulations, and deadline dates for next years festival. If you haven't been to Enid, make a date to be there in 1961.

## Rock and Roll Is For Morons - Says U-M Prof

"Rock and roll is written by illiterates, played by illiterates and listened to by illiterates," declares Dr. William D. Revelli, Director of University of Michigan Bands.

"Ironically, we see today a moronic individual with a guitar — and he is a failure unless his records sell a million copies."

Dr. Revelli defends the place of jazz as a rightful part of our American heritage: "Jazz was born and bred in the honkytonks of New Orleans and will always be a part of American music — but rock and roll isn't and never will be."

The U-M band director warns that 'the worst part of current trends in music today is the effect it has on the youth of today. The kind of music a person hears is the kind he learns to appreciate.'

He praises the music education program in U.S. public schools but asks, "What is happening when these youths leave school? Where are the adult bands and orchestras? What is happening to the sense of values of a nation which has no place in its adult life for music?"

Dr. Revelli says the U.S. lags in the cultural race to win men's minds and loyalties when it comes to music, and declares, "Russia has the greatest music education program of any nation on earth."

Both Italy and France, he says, "have eight conservatories of music. We have none. In Paris you can hear any of three 100-piece orchestras 24 hours a day on radio, subsidized by the government."



By Dr. Arthur L. Williams, A.B.A., C.B.D.N.A.  
A Section Devoted Exclusively to the  
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

### College Band Directors Use Questionnaires To Seek Help

Your Editor has been impressed with the amount of activity which members of the College Band Directors National Association carry on from time to time via the questionnaire method, seeking out needed information regarding almost every facet of our many duties and responsibilities.

A most recent one attempts "to gather data on the problems and possible solutions peculiar to the small college marching band." This particular questionnaire has been sent out by Richard Colwell, Band Director, Eastern Montana College of Education, Billings, Montana. In his introduction to the 4 page questionnaire, he states: "One of the problems has been to determine what constitutes the 'small' college. I had thought at first that possibly any school with an enrollment of 4,000 or under but then Vince DiNino (Chairman of the Marching Band Session at the next National Convention) added Allan Gillespie of the University of Connecticut to the committee and the enrollment there is some 11,000. Allan asked the Eastern Division at their meeting and some members interpreted the small college

to mean the liberal arts college with no regard as to size of school. This definition seems to be unacceptable to me because of the paucity of liberal arts colleges here in the west, and so the final solution has been to ask a random sample of the entire membership to aid in the solution of the problem. Naturally many of the problems of the small college are also those of the large institutions but the answers may be completely different. In view of this, please answer the questions where there may be a difference, in the light of the small college."

Another questionnaire at hand deals with "Recruiting members for the football band" — a 2 page form with 6 main headings, often with several subdivisions. One of the unfortunate things about this particular questionnaire is that no place on the actual questionnaire is there the information as to whom and where the questionnaire is to be returned. (Even I have lost the envelope in which it came and so have been unable to return it — Woe is me!)

Our worthy President, James Neilson, Oklahoma City University, Oklahoma City, Oklahoma, has requested your Editor to fill in a Questionnaire sent by Helen M. Thompson, Executive Secretary, American Symphony Or-

chestra League, Inc., P.O. Box 164, Charleston 21, West Virginia, dealing with current trends in audiences for various kinds of musical presentations. Specifically the Questionnaire on Audience Trends asks: "If possible, please give statistics which will point to current audience trends in the fields checked above as compared to previous years, such as 1959-60 in comparison to 1949-50, and 1954-55. If statistics are not available, please comment briefly as to whether you sense an increase or decrease in audiences as compared to previous years. If you have explanations for the trend, please share them with us."

Another point states: "Briefly mention ideas which you feel would be helpful to present or have discussed as possible approaches to increasing audiences for your particular field of music." What would your answer be?

From the President of the Adrian College Band, Adrian, Michigan, Paul Meeker, comes a request as follows: "As president of the Adrian College Band I would like to ask if your band has a handbook of rules and regulations which it follows. Our band director, Alvin Benner, has suggested this project to us and we feel that it would benefit our band to consider



CBDNA PICTURE OF THE MONTH . . . BAND STAND page salutes this month Capital University of Columbus, Ohio and its distinguished Director of Bands, Wilbur E. Crist, shown here with the CU Concert Band of two years ago. Representative of the fine work being done in our smaller colleges, this band numbers about 65 members. CBDNA is proud of the type of service Capital University and its Director of Bands Wilbur E. Crist are rendering to better bands and better band music in our colleges and universities.



such a handbook. We would greatly appreciate your sending one of your handbooks if available. Address books to *Miss Miriam Benton, Adrian College, Adrian, Mich.* May we suggest that all college band directors who read this request act upon it if at all possible. Thus we can help each other!

From Clarence Edmondson, Band Director Box 93, Alabama State College, Montgomery 6, Alabama comes the following request: "I have read your article, 'Pertinent Questions Concerning Marching Bands' (Instrumentalist Magazine). I would like very much to use that questionnaire you sent out to the members of the College Band Directors National Association for the Negro Colleges here in Alabama. If I have your own permission to use the questionnaire please send me a sample copy. I will pay the cost whatever it will be."

From these at random examples, all can see that many of us have need of information. So answer those questionnaires which come to your desk. This is another means of contributing to the betterment of bands and band music for us all!

#### Post Convention

##### North Central Division Report

With thanks to N. C. Public Relations Committee member, Guy Duker, University of Illinois, Urbana, Illinois, we give some more information about the very successful North Central Convention held at Indiana University, Bloomington, Indiana, February 11-13, 1960. Guy's report in part states: "95 members pre-registered, 90 in attendance was an exceptional record in view of the cataclysmic weather in the northern part of the division. At the 1958 Urbana, Illinois-National Meeting, NC Division had 61 paid up members in attendance. Paid up memberships as of February 1960 were 145 — an increase of 24 over last year."

The next North Central Division Convention will be at the University of Minnesota, Minneapolis, Minn., February 15-17, 1962, with Gale Sperry as Host.

The winners of the NC Division voting on new works for band for presentation at the 11th National Conference to be held at the Conrad-Hilton Hotel, Chicago, Illinois, December 15-17, 1960, are:

1. Don White — Introduction and Allegro.
2. Arthur Shepard — Overture Hilaritas.
3. Burnham — King Arthur Suite.

Much praise for the success of the 1960 NC Convention is due Karl Holvik, NC Division Chairman, Iowa State

Teachers College, Cedar Falls, Iowa, and Ronald Gregory, Director of Bands, Indiana University, Bloomington, Ind., Host for the recent convention."

#### CBDNA Session on Intonation

##### At Atlantic City MENC

At the MENC Biennial Meeting in Atlantic City, New Jersey, on Monday, March 21, 1960 at 11:00 a.m. the CBDNA session on INTONATION was presented under the expert direction of Everett Gates, Eastman School of Music, Rochester, New York. Hugh Henderson, University of Maryland, College Park, Md., who helped to set up this special session for us has reported to President Neilson that this session was presented with great success. James Neilson has written Everett Gates "Needless to say, we are proud of the way you handled the sub-

ject, and the expert analysis of the problems of Intonation that you gave those assembled. We would like to have you give the same lecture demonstration as part of one of the general sessions at our next National Conference in Chicago."

Write Secretary-Treasurer Charles Minelli, Ohio University, Athens, O., in case you wish a copy of the CBDNA Declaration of Principles, or wish to buy a copy of the 10th National Conference Book of Proceedings, December, 1958, yet available at only \$3.00 each. Send money with your order!

Your Editor will be in Europe between July 15-Sept. 2, 1960 so get news for the September and October 1960 issues to him by JULY 1, 1960. Otherwise you will have to join my "MUSICAL EUROPE TOUR — 1960" to reach me!

The End



THE SCHOOL MUSICIAN is the Official Organ of Phi Beta Mu.

Jack H. Mahan  
National Executive Secretary  
2019 Bradford Drive  
Arlington, Texas

The National Office is busily preparing the National Ballot, which is to be mailed to the membership by May 1. The ballots will be returned to the National Office by May 15, which means that the final official tabulations will be too late to be placed in this column before next September. Please watch the September column for the formal announcement of the newly elected officers. According to the Chapter nominations, our National President will again be Dr. Milburn E. Carey and the National Vice-President will again be Bob Barr. The Board of Directors will be known after the ballot has been taken. It is gratifying to know that the tremendous job our National President and Vice-President have done in establishing the Fraternity throughout our nation is being recognized through their repeated election to office.

It was hoped that we would have a full list of the membership in the three latest Chapters which were installed in March, but all of these are still not complete within the hands of your National Secretary at this date. The partial list for the Arkansas Omicron Chapter are: R. B. Watson, President; Gene Witherspoon, Vice-President; Nick Rohulich, Secretary; Ralph Atkinson and Thomas Kinser, Jr., Board Members; Jon J. Barbarotto, Loren Bartlett, Dr. Ashley Coffman, Wendell O. Evanson, John D. Henley, III, W. N. Shaver, III, J. Phil Vance, and Wayne Wilson, members.

The Wisconsin Pi Chapter members are: Ray Dvorak, President; Emmett Sarig, Vice-President; Robert Johnson, Secretary; Theodore Bunker and Ernest McMillan, Board Members; Charles Faulhaber and William L. Johnston, members.

The Alabama Rho Chapter membership list has not reached the National Office. The Officers are: G. Truman Welsh, President; Yale Ellis, Vice-President; Dewey Countryman, Secretary.

For those members who plan to at-

(Turn to page 47)

# N.C.B.A. National Catholic Bandmaster's Association

By Robert O'Brien, N.C.B.A., C.B.D.N.A.

President, N.C.B.A., Director of Bands, University of Notre Dame, Notre Dame, Indiana  
THE SCHOOL MUSICIAN is the Official Organ of The National Catholic Bandmasters Association.

## Convention Dates — August 5 & 6

Bernard Qubeck, our convention program chairman, reports that our coming convention should be one of the finest in our convention history. The program does not follow the almost formulized routine that unfortunately seems to characterize many music conventions. The NCBA convention is concerned with one phase — the Catholic School Band, its growth and its development. All sessions are geared to our own particular problems. Problems we all must try to overcome. Organization and development of the band and its many facets are our concern. Even commercial exhibits will be geared with this in mind.

I am sure we can all benefit by this years convention. I hope you will be able to make it. Reservation forms for housing and other accommodations are available to you from the National Office.

## Camp Applications Are Still Being Accepted

A maximum of 300 band camp students will comprise this year's camp at Notre Dame. In as much as the quota is rapidly being filled you are urged to get your students forms in to the National Office as early as possible. Remember the camp dates — August 7 — August 15.

## NCBA Salutes Howard Stivers and Orlando Catholic Band Program

The Bishop Moore High School Band was first organized in the fall of 1957, with a nucleus of only 10 members. From this small beginning the band has grown during the past two years to the present enrollment of 50 members. In spite of its small size in numbers the group began performing at football games during its first season of 1957 and has, to date, performed for approximately 24 football games during the past three seasons and presented half-time shows for four games this season.



Howard Stivers

During the past summer, Mr. Stivers, the director, and Father John P. Lawler, High School President, made a decision to purchase a set of uniforms for the band. This represented quite an undertaking which required the support of parents, band members, and the High School Athletic Association. Since many new instruments needed to be purchased at the same time, an extensive drive for funds was conducted by the Bishop Moore Athletic Association. The band received their new set of uniforms just in time

to make their first big trip with the football team — to play and march in the "Gator Bowl" in Jacksonville, Florida at the Bishop Moore-Bishop Kenny game. The trip was made by special train with about 350 students and school parents accompanying the band. On the return trip the band provided a dixieland group for a dance in the baggage car by the students who claimed the trip a big success in all respects.

The new uniforms have attracted much attention due to their unique design. They resemble somewhat the French Foreign Legion uniform, with certain modifications. Shaksos are in gold with a gold drape over the neck. Blouses are in black satin, with gold trim and full sleeves. Sashes are in gold and trousers are black with a gold stripe. Black shoes and gold leggings are worn for all marching formations. Much credit for design of the uniform goes to Father John P. Lawler, sponsor of the band, and himself a former band member.

The Catholic instrumental music program had its beginning in Orlando, with the organization of a Grade School band at the St. James School, by Howard Stivers, during the fall of 1957. Mr. Stivers was working at the time as a salesman for a large Texas firm but since his first love was teaching band students, he approached the pastor of St. James Church and offered his services on a part time basis, for two half days per week.

The first organization numbered about 60 members and presented its first concert in April of 1957. At this initial appearance a Band Boosters Association was formed by the parents and since that time this group has provided the St. James band with most of the basic instruments of the band, including double reeds, etc.

Subsequently Mr. Stivers organized bands in two other Catholic grade schools, St. Charles and St. Margaret Mary School, in Winter Park, in addition to the High School.

The combined Catholic School



The fine Catholic Youth Band of Orlando, Florida consists of players from St. James, St. Charles, and St. Margaret Mary grade schools. Howard Stivers, NCBA conducts the group.

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June, 1960



Here we see a group of students from Bishop Moore High School Band of Orlando, Florida, as they boarded their special train to appear at the "Gator Bowl" game at Gainesville, Florida. Howard Stivers, NCBA, director of the band is on the right.

Bands, under the title of the Catholic Youth Band of Orlando, marched in the Orlando Christmas parade in the fall of 1958, just 8 months after the first concert by the St. James Band. The following May, this group presented their first combined concert, following a Solo Ensemble Competition among the four Catholic Schools, which will become a yearly event.

The Bishop Moore High School Band appeared in the Orlando Christmas parade this past year as well as the Sanford, Florida parade.

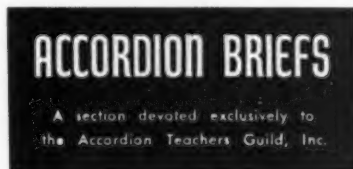
After these initial appearances all bands are frequently seen in marching and playing engagements in the Orlando area.

### Survey Reports Still Coming In

Chairman James Phillips reports that he has had an unusually large response to his questionnaire about the Catholic band situation. It will be the most comprehensive survey ever made in this area and will give a true Catholic band picture in the United States. It will give figures on the average director salary, if he has tenure, a pension, the number of students in the average band, the average number of public appearances each year, tours, etc. All members will receive this report.

### Information About the NCBA

Information about the NCBA is available from Mr. James S. Phillips, Membership Chairman, Box 556, University of Notre Dame, Notre Dame, Indiana.



By LARI HOLZHAUER  
Executive Secretary

Accordion Teachers' Guild, Inc.  
R4, Box 306, Traverse City, Michigan

The ATG is an affiliated member of the National Federation of Music Clubs and many of the ATG members entered their students in the spring festivals of the NFMC. Sharon Herald, piano and accordion student of Marjorie Sogge of Cadillac, Michigan, was winner of a partial scholarship to the eight week session at the National Music Camp at Interlochen, Michigan, which she will attend this summer, majoring on piano and bandwork (on the oboe). She has also been asked to take her accordion to the Camp. Her instructor, Mrs. Sogge, was one of the judges for the District Festival.

Nellyne McDonald of Shawnee, Oklahoma, presented a colonial pageant by Shawnee Junior NFMC in which several of her accordion students participated.

The District NFMC Festival held in Orlando, Florida included accordions for the first time. Judges for this event were Lari Holzhauer, Executive Secretary and Irene Adams, State Co-ordinator for the ATG.

The ATG is planning a week ses-

sion, for the teachers and advanced students of accordion, at the National Music Camp, Interlochen, Michigan. This event will be held the last week in August.

Northern California accordion teachers will hold their annual festival the week of July 15th.

The ATG will hold their annual events in Chicago from July 8th through 14th. Preceding the convention of the NAMM, the ATG will present a fine workshop all day and evening of July 8th at the Palmer House. July 9th the AAA will hold their accordion Olympics at which time a contestant will be selected to represent the AAA in the world contests to be held in Vienna, Austria, in October. July 10th the AAA will hold their National Contest at the Pick-Congress Hotel. The NAMM convention will open that afternoon. July 11th the ATG will hold their national playoffs to select a contestant to represent their organization at the world contests. An Open House will be held that evening at the Sherman Hotel at which time the winning contestant will be a featured performer. Several other fine concerts are scheduled for the convention week of the NAMM. The ATG will hold its annual Board meetings, State Co-ordinator meetings and membership meetings during this week.

Jeannie Fulkerson, of the Haynes Accordion School, Louisville, Kentucky, is scheduled for a U.S.O. tour of Japan, Korea and Hawaii in July. She will accompany a troupe of about twenty entertainers and will appear as a soloist and also accompanist. The group will be known as the "Union Barracades" and will be sponsored by various Labor Unions. The troupe will entertain all branches of the armed service for three months.

The Haynes School of Louisville presented their large, annual student recital in May in which soloists and bands participated. Their symphonic group was augmented by the fine tympanist, Zada Waggaman of the Louisville Symphony Orchestra.

Shirley Meyers, a recent graduate of Houston University where she majored on accordion, has gone to Trossingen, Germany, for a year of study, having received a scholarship from Germany and also a cash award from the Accordion Teachers' Guild.

All instrumental and choral directors are invited to submit articles to this magazine for publication consideration





## Individual and Class String Instruction Can be Correlated

By FRANK W. HILL, A.S.T.A.  
Iowa State Teachers College  
Cedar Falls, Iowa

Bernard Fischer, string instructor at the Cosmopolitan School of Music, Chicago, and Chairman of the Music Education Department, National String Chairman of MTNA, composer, arranger, performer, and an esteemed friend for many years, agreed to "guest-author" the column this month and this is what he has to say. And for you public school string teachers, its well worth reading.

"There are advantages to class string instruction and very distinct advantages to individual instruction. This article will not go into relative merits, but will attempt to point out the manner in which both methods can be used together. Furthermore, it will be limited to the beginning stages of string teaching.

Class teaching of strings can include the teaching of all strings (violin, viola, cello, bass), or the homogeneous treatment of all like instruments in one group. For beginners on the elementary level, heterogeneous grouping (violins, violas, cellos, and basses together in one class) is the system usually employed. Many method books for this combination have been published and are widely used. However, class teachers are now arriving at a point where they must assess the success or failure of their teaching. Are the results satisfactory or should there be a change in procedure?

There are, of course, students in elementary and high schools who take private lessons, but these are in the minority. So we find most class teachers doing what they can to aid their students individually.

At the beginning stages they go up and down the aisles, adjusting hand and arm form, even while the ensemble continues to play. In instances where a pianist is available, it is easier to keep the ensemble playing while the teacher provides individual help for the strings. At later stages, more individual instruction must be cor-

related with the class method. Thus, good tone quality and reasonable intonation can best be obtained.

A system which was worked out in the author's classes at the Cosmopolitan School of Music, may be of interest. A week or two is allowed for silent exercises using the bow alone and the instrument alone, and silent placement of the bow on the strings. Then the class can commence drawing the bow across the strings to produce a tone. The teacher constantly checks each student's position. After good form is well established, a method book is introduced. Most method books begin with open strings. All four strings should be practiced singly and with slurs, up-bow and down-bow. String crossing and rounded bow-arm action at this point will give the student good bow control and coordination. Left-hand exercise material will differ according to the book used.

After two or three weeks of class work, each member of one section can be tested individually. The rest of the class listens and benefits from the teacher's comments. The teacher briefs each student on his weaknesses and recommends special exercises which are assigned to his needs. The students can then be sent to another room for individual remedial practice.

Incidentally, a string methods book, authored by the writer, and soon to be published by Summy-Birchard Co. was written particularly to take into account special problems which each section of the string class will encounter.

It must be definitely pointed out that there is no substitute for individual instruction with respect to tone quality and intonation. In large classes, means must be devised to correlate ensemble practice with individual instruction and individual practice."

Now, doubtless, there are many of you string teachers who will say, after reading Bernard's article, "I know all that." Someone once said that successful advertising consists of saying the same thing many times to many people. And, I might add, that the more people who say it, the more impact their reasoning has. Mr. Fischer's method works. In fact, it is, in many instances, the only method which can produce results. It is practical and sound, and we might quote a dozen other teachers who would emphatically agree from their long experience.

We respectfully suggest that, over the summer months, you, as a string teacher, give some thought to these ideas in preparation for next fall. It takes four things to produce fiddlers: an instrument, a student, a method

book, and, most important, a patient, enthusiastic and understanding teacher. Are you one of these?

The End

## Organ Talk

By Monty and Fran

Monty Irving and Frances Wood are two outstanding professional organists. They are versatile at both the pipe and electronic type organs. They are equally versed in classical, secular, and popular music. Readers of their column, or music publishers may write direct to these two artists by addressing their letters or material for review to: Monty Irving, 717 Oneida St., Joliet, Illinois . . . The Editor.

So vacation-time is here! Did you think it would ever get here? So, with the young folks, I suppose it's taken for granted it's play-time in the same breath. Well, let's look over the new music that's come in to us in the past month then we'll talk about that play business.

### From Meridian Music Corp.:

34 *Hit Parade Extras* — arranged by Elmer A. Ihke —

This book of standards is arranged for the Hammond Extra-voice Organ so it's new and most welcome. Price \$2.50.

### From Chappell & Co., Inc.:

9 *Jazz Themes for Hammond Chord Organ* — Peter Gunn — by Henry Mancini and arranged by Elmer Ihke. Price \$1.50.

Also from Chappell: "*Gigi*" *Selections for Hammond Organ* — arranged by Ashley Miller. This is a lovely arrangement and the first we have received of the modern musicals. We're sure you'll love it — and it can be used on other organs, too — after all, it's organ music. Price \$1.50.

Back to "play" — We're not going to start the ten dollar lecture about Mom and Pop don't get a summer vacation from anything — we have a hunch they'll take care of that — but there's so much to do to play. Most of you have been practicing most of the winter on the Hammond, or Lowrey, or Wurlitzer or what-have-you and you probably feel you've about had it. Believe me, there isn't a professional organist alive, who tells the truth, that hasn't at some time while learning "had it." But there's that little quip about "playing an organ" — now's the time to "play" it. Stay away from an organ all summer and you're in

(Turn to page 59)

## Florian Mueller Wins Annual Ostwald-A.B.A. Band Composition Award

At the American Bandmasters Association convention in Madison, Wisconsin, March 9-12, 1960, Florian Mueller received the \$500 Ernest Ostwald Memorial Award for the best band composition of 1959. Adolph Ostwald, President of "Uniforms by Ostwald" made the presentation. Mueller is Assistant Professor of Oboe and Wind Instruments at the University of Michigan, and performs with the University Wood Quintette.

The composition was played, at the convention, by the University of Wisconsin Band, Raymond F. Dvorak, Conductor; also March 28 at Carnegie Hall, by the University of Michigan Symphony Band, William D. Revelli, Conductor.

The judges who selected the winning composition were: Captain John T. Yesulaitis, Chairman, U. S. Air Force Band, Bolling Air Force Base, Washington 25, D. C.; Paul Hume, Music Critic, Washington Post; Lt. Col. Wm. F. Santelmann, U.S.M.C., Retired.

Honorable Mention went to:

Neil McKay, Wisconsin State College, Superior Wisconsin, for his "Prelude and Fugue"

J. Mark Quinn, 6548 So. Honore, Chicago 36, Illinois, for his "Symphonic Variants"

Roger Nixon, 422 Elmwood Ave., Modesto, California, for his "La Fiesta del Pacifico"



Adolph Ostwald (L) presents \$500.00 check to Florian Mueller, winner of the 1960 Ernest Ostwald memorial award, as Dr. Raymond F. Dvorak, ABA President, and director of the University of Wisconsin bands, looks on.

Clifton Williams, University of Texas, Austin 12, Texas, for his "Festival"

William Schmidt, 1825 Orchard Ave., Los Angeles 6, California, for his "Three Songs"

Bob Brunner, 169 N. Bolling Green Way, W. Los Angeles 49, Calif., for his "Scherzo"

Frank Benciscutto, 129 Strong St., Rochester 21, N. Y., for his "The American Scene"

William Alexander, Shepherd College, Shepherdstown, W. Va., for his "Adagio and Scherzo for Band"

Thomas F. Palmersheim, Williams Bay, Wisconsin, for his "Anthem for Winds"

Serge de Gastyne, 3135 Frances Drive, Alexandria, Va., for his "Prelude to a School Play"

Budd A. Udell, 2804 Richmond Highway, Alexandria, Va., for his "Windrift"

## Leonard Smith Band To Start Fifteenth Year

LEONARD B. SMITH starts his fifteenth year as conductor of Detroit's famed Belle Isle Concert Band when its annual season opens on Sunday evening, June 12, 1960. The eight week series, with concerts every night except Mondays, is sponsored by the City of Detroit's Department of Parks and Recreation in cooperation with The Detroit Federation of Musicians. The season closes August 7th.

The Belle Isle Concert Band plays a different program every night and is an outstanding example of professional musicianship at its best, performing over 500 different compositions during its eight week season.

## Phi Beta Mu

(Continued from page 43)

tend the A. S. B. D. A. meeting in San Antonio, Texas, next August, may we suggest that you stay for the Alpha Chapter get-together that will be held just after the A. S. B. D. A. meeting on Sunday afternoon, August 21, or Monday night, August 22. The final date has not been set. This would be a wonderful opportunity for Brothers to meet and exchange ideas. Let's make it a date.

Send all correspondence to Jack H. Mahan, National Executive Secretary, 2019 Bradford Drive, Arlington, Texas.

## Flute Questions

(Continued from page 31)

help to stimulate more family playing. A highly recommended album.

*Views of the Orchestra and Band for flute or piccolo, Book II, by Charles L. Reifsnnyder, Vernon R. Miller, Glen W. Riffin, distributed by DeKay Publishers, Box 705, Newark 1, New Jersey.*

This is the book written to follow the Pre-Views by the same authors, which was discussed in this column a couple of months ago along with other beginning methods. This is an excellent book in its presentation of rhythms, keys, harmonics, chromatics, etc. The drills are short, and interspersed with plenty of short, appealing tunes. One of the best instruction books on the market. Highly recommended.

Have a good Summer!

The End

## 12th Annual National Band Conductors' Conference Set For July 18 Through 22

"Dr. William D. Revelli, conductor of the famed University of Michigan Bands will present twenty one distinguished artists, clinicians, and lecturers at the 12th Annual National Band Conductors' Conference at the University of Michigan Union Ballroom on July 18, 19, 20, 21, and 22.

Such great names as: Armando Ghitalla, trumpet artist; Richard Schory, percussion artist; Frederick Wilkins, flute artist; and Earl Hoffman, trombone artist, will present clinics. Other great names in music to present lectures and clinics are Charles S. Peters, Nilo W. Hovey, Don McCathren, Fred Hemke, and many others.

Some of the conference high lights are: the University of Michigan High

School Wind-Percussion Ensemble; Recitals by foremost artists; the University of Michigan Summer Session Band; nightly concerts; performances and forums by famous woodwind, brass, and percussion artists and clinicians; the University of Michigan Woodwind Quintet; exhibits; survey of band materials, the newest in ideas for the marching band, and lots of good clean recreation.

There is no registration fee for this outstanding annual conference. For further information on housing, meals, and registration, write directly to Dr. William D. Revelli, Conductor of Bands, Harris Hall, University of Michigan, Ann Arbor, Michigan.

# Teen-agers Section

Julie Long Teen-Age Editor

## Big Job For Little Miss

### At King Factory

Surrounded by her job, this pretty miss takes charge of the final polishing on all sousaphones manufactured by The H. N. White Company.



The instruments, which weigh 20-25 pounds, are carefully wiped with soft white cloths after the final buffing and coloring operation. As an example of the time and care that goes into the manufacture of band instruments, almost a half-hour is spent simply on cleaning preparation of sousaphones before lacquering. Every single fingerprint and trace of buffing compound is removed. The brilliant gleam of a sousaphone on parade is an important part of a band's color, and demands this attention to the finish as well as the construction.

## Bach Turns Over

### In His Grave

It was a beautiful day in May, with just a slight breeze coming through the window. The first semester class (now second semester) was having mu-

sic class taught by Mr. Paul McDole, and students were diligently listening to Bach's music. Mr. McDole said, "Let's compare some hillbilly music with Bach. See if you can hear some Bach in this hillbilly record."

Dieter Lerbs, a student, was asked to put the record on. Lerbs carefully placed it on the machine and as soon as it started to play, Bob Smith said, "Bach would turn over in his grave if he heard that."

Then it happened. Of all the pictures of well known musicians on the wall, it was Bach's picture that fell on the floor and turned upside down.

So, teachers and students, be careful of the records you play in class because THEY are listening.—Charles Suraci.

## "Little Boy Blew"

In Manteco, California recently, Leonard Smith gave a lecture to some 220 embryonic trumpeters (ages 7 through 14). They were seated about him on the auditorium stage each fortified with his own trumpet. In the course of his talk, Leonard asked them to play their instruments first as softly as possible and then as loudly as possible. This accomplished, one little boy way in the back waved his arm for attention: "Yes, son", said Leonard, "what seems to be the matter". "Look," said the small one, "I just blew out a tooth". "Such enthusiasm," said Leonard — and the lecture broke up for the day.

Please mention the advertisers in THE SCHOOL MUSICIAN when you visit your music dealers

## Schools Top Citizen

### And Clarinet Soloist



Sue Ann Lynch is the clarinet soloist of her Chapman High School Band, Inman, South Carolina.

One of the brightest and most talented members of the Chapman High School "Band Of Gold", of Inman, South Carolina, is solo clarinetist Sue Ann Lynch.

Sue holds the D.A.R. "Good Citizen" award for 1960 at CHS and has been elected to many important offices during her high school years. She is county secretary for the Beta Honor Society.

Sue sings in the school chorus and in the Baptist Church choir. Next Fall she plans to enroll in college as a Voice major even though her bandmaster Mr. Harrison Elliott wishes she'd study Band Directing instead.

This is an inspiration for other musicians to see and note that some students can keep up all band activities and make high scholastic averages besides.

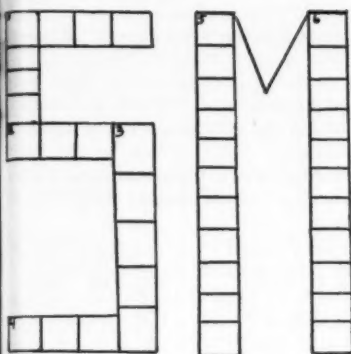
## POP'S PAYOLA

"I don't want to scare you," the 8-year-old told his teacher, "but my daddy says if I don't get better grades, somebody's gonna get spanked."



## The School Musician Crossword Puzzle

No. 9



### Down

1. One who determines the winner
3. Exams
5. Lack of harmony
6. Basic

### Across

1. Month
2. Direction
4. Singles

Answers to this Crossword Puzzle will be found on the Classified Advertising page at the end of this magazine.

## Trinity Announces

### All Star Stage Bands

From Holly Wood  
Trinity University  
San Antonio, Texas

Eleven Texas high school bands competed in Trinity University's second annual stage band festival held in the Ruth Taylor Music Center Auditorium on the Skyline Campus in San Antonio Saturday, January 30, from 8 a.m. until 5:30 p.m.

Nick Laird, Birdville High School of Fort Worth, was chosen the outstanding musician at the festival. Birdville's band, directed by Charles Peak, won first place in the AAAA division.

Division winners were: Class A — first place, Rising Star High School, directed by Lloyd Gonzales; second, Menard High School, directed by Thomas Knox; outstanding show band, Rising Star.

Class AA — first place, Caldwell High School, directed by J. G. "Pop" Stanley; second, San Diego High

School, directed by Billie Brooks; outstanding show band, Alpino High School, directed by Leland B. Schultz.

Class AAA — first place, Robert E. Lee High School of San Antonio, directed by Cal Schultz; second, McArthur High School of San Antonio, directed by John Pearson; outstanding show band, Breckenridge High School of Breckenridge, Texas, directed by J. D. Campbell.

Class AAAA — first place, Birdville High School of Fort Worth; second, Lamar High School of Houston, directed by Edward Trongone; outstanding show band, Alamo Heights High School of San Antonio, directed by Richard Cranford.

Named to the All Star High School Band for Classes A and AA were trumpets; Dennis Williams, Alpine; Sandra Fitzgerald, Caldwell; Gerald Green, Rising Star, and Rudy Ibanez, San Diego; trombones: Buddy Hajousky, Caldwell; Gene Morrison, Alpine; Toni Pate, Alpine; and Ventura Trevino, San Diego; saxophones: Jimmy Alford, Caldwell; Pat Holman, Alpine; Adolfo Labbe, San Diego; Julie Allen, San Diego, and Bobby Burns, Caldwell; piano, Carlene Hegeland, Alpine; drums, Bennye Smith, Caldwell; bass, Carol Hill, Caldwell, and vocalists, Miss Fitzgerald of Caldwell and Mr. Williams of Alpine.

Selected for the all star band for Classes AAA and AAAA were trumpets: Don Owens, Birdville; Chip Rische, Lamar; Frank Whitler, Lamar; John Crider, Birdville, and Pat Graves, Alamo Heights; trombones: David Crandall, Birdville; Fred Spangler, Lamar; Carla Steinberg, Alamo Heights; Donnie Barton, Robert E. Lee; Danny Bales, MacArthur; saxophones: Nick Laird, Birdville; Sammy Alfano, Lamar; Jan Lodol, Alamo Heights; Arland Atkinson, MacArthur; Bill Buchanan, Robert E. Lee, and Bill Palmer, Lamar; piano, Tim Wilborn, Birdville; drums, Johnny Holman, Lamar; bass, Jimmy Wesson, Birdville; guitar, Gene Kurtz, Alamo Heights, and vocalist, Margaret Woodbury, Alamo Heights.

Participation by Class AA bands from LaGrange High School, directed by William W. Wendtland, was canceled as a result of flu-thinned ranks.

Over 125 Lamar High School musicians from Houston presented excerpts from the Broadway musical hit "Plain and Fancy" to a standing-room-only crowd in Trinity's music center following the competition.

## Outstanding Musician



Nick Laird, (in above photo) of Birdville High School saxophonist of Fort Worth, Texas was named outstanding musician at the second annual Trinity University High School Stage Band Festival January 30 in San Antonio. The Birdville Band under the direction of Charles Peak placed first among Class AAAA Bands at the festival. Director of Bands at Trinity, H. Vernon Hooker, was director of the festival. Highlight of the day's competition was a presentation of the Broadway hit musical "Plain and Fancy" by 125 Lamar High School musicians and choristers of Houston, Texas. The festival was conducted in the Ruth Taylor Music Center Auditorium on Trinity's Skyline Campus.

## Rogers Awards Drum Outfit

### To Notre Dame Winner

Joe Thompson (center), chief designer for Rogers Drums, presents a complete set of Rogers dance drums with Swiv-o-Matic attachments to John Tatgenhorst of Ohio State University. Tatgenhorst was judged "most outstanding drum soloist" at the 1960



College Jazz Festival sponsored by Notre Dame University. Holding the (Turn to page 59)



P. O. Box 347, Park Ridge, Ill.

A National Nonprofit Educational Society

THE SCHOOL MUSICIAN is the Official Organ of The Modern Music Masters Society.

### Annual Meeting

The annual meeting of the Society's Executive Board will be held on Saturday, June 18, at the national office in Park Ridge, Illinois. At the all-day meeting a comprehensive report on the growth and development of the Society will be given by the Executive Secretary. Recommendations made by Chapter sponsors and members of the Advisory Council in their annual memoranda will be considered. Plans for the coming year will be discussed and acted upon.

In attendance for the first time at a board meeting will be the two directors recently elected by the Chapter sponsors: Guy F. Foreman, sponsor of Chapter 202 at La Porte High School (Indiana), and Paul B. Fry, sponsor of Chapter 35 at Albemarle High School (North Carolina).

Other directors in attendance will be: Alexander M. Harley, President, Park Ridge; Harry Ruppel, Jr., Vice-President, Chicago; Einar J. Anderson, Secretary-Treasurer, Park Ridge; Reuben E. Swanson, Legal Counselor, Chicago; Gladys A. Garness, Member-at-large, Wauwatosa, Wisconsin; William J. Inglis, Member-at-large, Hialeah, Florida; and Aaron Schmidt, Chairman of the Committee of Music Educators Representatives, Austin Peay State College, Clarksville, Tenn.

### Tri-M at Interlochen

Interlochen Music Camp will be the scene of a program and party for all Tri-M members who will be in attendance there this summer. Art Seith (sponsor, Chapter 2, Argo Community High School, Argo, Ill.) operates the Camp Store, and will be in charge of Tri-M activities at Interlochen. If you are going to be there, look for the big picture of the Tri-M Key, displayed in the Camp Store, and register there for the Tri-M party.

### Rise and Shine

And that's exactly what a number of Chapter sponsors did when they attended the 7:00 a.m. Tri-M breakfast on Monday, March 21, at the Music Educators National Conference in At-

lantic City, New Jersey. Although this was an informal "let's get acquainted" meeting, several ideas were discussed which will be considered for future special projects. All were in favor of planning for a national Tri-M Convention to be held in Chicago in the Spring of 1962 at the time the MENC will be meeting there. Tentative plans and questionnaires about this will be sent to all Chapters early next fall. It was also suggested that each state should have a faculty sponsor serve as a coordinator of Tri-M activities.

### Professional Members

The following music publishers, manufacturers, printers and dealers, who recognize the importance of the national music honor Society are Professional Members of Modern Music Masters:

Ardley Musical Instrument Corporation, New York, New York  
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VanderCook College of Music, Chicago, Illinois  
Volkwein Brothers, Inc., Pittsburgh, Pennsylvania  
W. F. L. Drum Company, Chicago, Illinois  
The Willis Music Company, Cincinnati, Ohio



Shown above are (seated) the newly-elected student officers of the Illinois Association of Modern Music Masters and (standing) Robert D. Kuite, newly-elected State Sponsor, and William De Vore, newly-elected State Sponsor. The photo was taken at the all-day convention held on March 26 at Maine Township High School West in Des Plaines.

## Officers of Chapter 231

A truly outstanding group of officers has served Chapter 231 at McLean High School (Virginia) this past year, and with the Chapter sponsor, Philip H. Lester, has led the Chapter through a most successful season.

President Barbara Voskuil has played trumpet for 7 years, in the McLean High School Band, dance band and brass choir, and in the All-State Band, the Virginia Music Camp and the American University Orchestra. Barbara also plays the piano and has sung in the a capella choir, and in her church choir; and has participated in the All-State Chorus. She has been a member of the Student Council, the Latin Club, the Langley Club Swimming Team, the Junior and Senior Honor Societies, and has served as president of the Safety Council. She has received her school's non-athletic award.



Barbara Voskuil

Vice President Nancy Ames sang in the Girls Chorus in her freshman year, and in the a capella choir since that time. This year she is participating in the Virginia All-State Chorus. In addition, Nancy is in Senior Honor Society, Thespian Society and Student Council, and has received her school's non-athletic award, the D.A.R. good citizenship award, and most outstanding Senior girl award. With all this, Nancy has found time also to play varsity basketball.



Nancy Ames

Secretary Fran Sparshott plays French horn and has been a member of both the Concert and Symphonic Bands at McLean, and has participated in district festivals and the All-State Band for two years. Fran has won the S.P.T.A. award and the Bland Memorial Contest, and has been active in the Future Nurses of America and in her church.



Fran Sparshott

Treasurer Harold Van Patten has sung in the Boys Choir, a capella choir and the Madrigals. For the past 2 years Harold has held office in the Latin Club, of which he is the present president. His outstanding scholastic record has won him a place in the Junior Honor Society in the 9th and 10th grades, and the Senior Honor Society in the 11th and 12th grades. Harold ranks 4th in a senior class of 400.



Harold Van Patten

Historian Carole Davis had the unusual distinction of being selected, as a freshman, to sing in the a cappella choir, and in her sophomore year she was chosen to sing with the Madrigals. Carole has sung in two All-State Choruses and attended Summer Music Camp. In addition she is active in the Spanish Club and the Thespian Society.



Carole Davis

## Chapter News Parade

Chapter 404 at Linn High School (Missouri) has helped the music parents organization raise sufficient funds to replace the school's old instruments; has encouraged quite a number of music students to travel weekly to Jefferson City for private instruction; has helped to organize two church choirs; and has assisted at the district music clinic for which Linn was the host school.

Chapter 405 at Foreman High School (Chicago) participated in the presentation of Gilbert & Sullivan's "H.M.S. Pinafore," and took part in their school's annual Spring Music Festival in May.

Chapter 483 (Jr.) at Hill City Consolidated School (Benton, Ill.) wrote the script and composed the music for an original operetta entitled "The Wonder Drug".

Chapter 1 at Maine Township High School (Park Ridge, Ill.) participated in the presentation of Gilbert & Sullivan's "Trial By Jury" and the annual Maine Music Festival and the West Suburban Festival held in May.

Chapter 162 at Anchorage High School (Alaska) presented an honorary Key and membership card to Ron Moore, a radio announcer, in grati-

tude for his assistance and encouragement of music students, and all youth of Anchorage. Mr. Moore provided equipment and invaluable assistance in the presentation of the Band's Album of recordings.

Chapter 423 at Southwest Miami Sr. High School (Florida) also presented an honorary membership to the former sponsor of the Chapter, Miss Shirley Vineyard, who was awarded a scholarship last spring for advanced study.

## Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do For Your Music Education Program", is invited to write to Modern Music Masters, P.O. Box 347, Park Ridge, Illinois.

The End

## The Kay Musical

### Instrument Co. Awards

### "Pro" Bass to Top Bassman

Dennis Behm of the State University of Iowa was awarded a Kay bass — and the honor of being named the best bass player — at the 1960 Notre Dame Collegiate Jazz Festival. This was held at Notre Dame University, March 18 and 19.

The judges of the competition were



Hersch Franks (left) shown presenting the Kay Bass awarded to the top bass player of 1960 Notre Dame Collegiate Jazz Festival. Since winner Dennis Behm, State U. of Iowa, could not accept in person, Jim Naughton (R.) Notre Dame, accepts in his behalf.

Stan Kenton; Charles Suber, publisher of Down Beat; Willis Conover, jazz commentator for "Voice of America"; Frank Holzfeind, operator of Chicago's (Turn to page 66)



## The Fosston Drummers

By Betty Masoner  
Assistant Band Director  
Fosston High School  
Fosston, Minnesota

This unusual organization of young people from a small rural community in northern Minnesota began as a challenge. A challenge to a music department to bring the level of their percussion students up to the "A" ratings which their other instrumentalists were receiving consistently at the state-area contests.

The first undertaking was the performance of Jack McKenzie's NONET three years ago. The spring of 1958 found the students working patiently under the stress of jeers of the layman as to the probability of a percussion ensemble entering contest competition. The psychological effect was of course not the least bit helpful, but progress was made and the first performance was given at the district contest. The receiving of an "A" resulted in a renewed effort toward perfection and cleaning up the few questionable spots in the composition. The state-area was the turning point when the judge

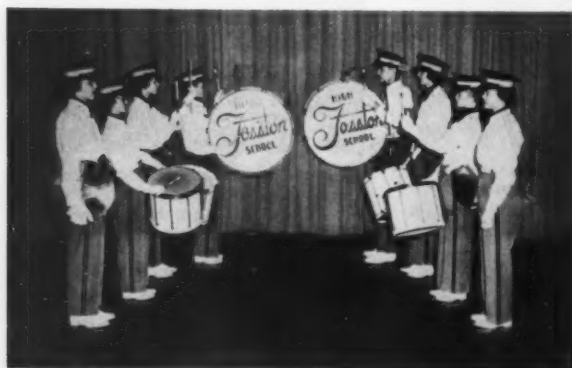
commended the group, labeled their performance as professional and gave them an A plus. The students were asked to perform at numerous community gatherings and people began to become extremely interested in the very unique group of instruments which were used by this musical unit. School ended that Spring with an air of accomplishment for the ensemble and signs of esprit de corps for the coming year.

The summer passed quickly and school resumed. Much talk was now circulating in a wide area of northern Minnesota, the usual comment, "I would like to hear that percussion group." The students were approached and it was decided to present a percussion concert. They progressed steadily and gave their concert for the student body in the Spring and went on to the state-area for another "A." The prodding for practice to develop technique was gone. Summer passed with the students spending their free time improving the various percussion techniques. In the fall the Fosston Drummers, a group of senior high school students proficient in the arts of percussion instruments, were officially incorporated. They were on call for com-

munity programs, marched at basketball games and presented their second annual percussion concert with standing applause. Highlight of the years activities was their participation in the first all percussion clinic held on the campus of the Bemidji State College.

The group is made up of five senior band drummers and four members of the concert band which play tenor and Scotch drums in the marching band.

A typical concert presented by this group includes the standard percussion ensembles played by the band's drummers. Featured this year were *PIECE* by Eugene Weigel, *INVASION* by McDonell and *PARADE* by Morton Gould with its clever part for the radio man's marching machine. The entire group performs in a marching exhibition using both the Scotch style and rudimental style of bass and tenor drumming. The bell lyre is used as a melodic accompaniment for various types of stick routines which are used on the march with the band. A light gay atmosphere is given to the program with the sound effects demonstration which is done with an original story written by the students punctuated with the imitative traps the drummer is often asked to play. Many of



The Fosston Drummers are "Superior" performers while marching, as well as in concert.



The Fosston Drummers learn all types of music as seen here demonstrating Latin rhythms.

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these timely sounds had their origin in vaudeville and have been dormant since the passing of this great American institution, but they are often called for in modern novelty numbers. The body of the program is made up of numbers played on the melodic percussion instruments with such things as Chinese temple blocks imitating the horses hoofs in WAGON WHEELS; ratchet winding the music box for 18th CENTURY DRAWING ROOM on the bells; or various pitched wood blocks to reflect the sound of the cobblers hammer in the LITTLE SHOEMAKER. Of course, the melodic percussion is usually preferred by the layman but all of our audiences have gone away in amazement at the possibilities of the not often heard banging percussion. This years program was culminated with a section devoted to the use of the Latin American rhythm instruments with the performers dressed in the gaiety of multi-colored calypso shirts. All of the ten Latin American rhythm instruments including the jaw bone, are used with the melodic accompaniment played on the marimba.

Through this undertaking our drum section is tops among the high school bands of our state and we have been able to bring up the level of our next door neighbors through the friendly competition that always is present in high school students.

Do you have trouble with your drummers not being able to read? The ensemble program is just what the doctor ordered, because the drummers do not have a solo cornet part to follow. If you are having trouble with them playing un-musically the percussion ensemble would be a sure cure. And, if your section is more or less in the background of your music program this is the shot in the arm that will bring them to the level of the other sections of your band.

Of course, it is not necessary to go into the project to the extent that we did, but try your hand at encouraging the percussion ensemble with your drummers and you will be astounded at how quickly their improvement will benefit your band.

The End

### TEEN-AGERS ATTENTION!

This is your Magazine tool  
Send us your school music news  
and photos



This popular Grade School Chorus from the Lajes Air Force Base in the Azores is kept busy singing for the Women's Clubs, TV, Base Hospital, and the PTA. Miss Gladys Zabilka is the director.

### Lajes Elementary Chorus

#### Air Force School Azores

By Gladys Zabilka  
Box 69  
Dependent School  
1605th A. B. S.  
APO 406, N.Y., N.Y.

The GRADE SCHOOL CHORUS of 55 members on Lajes Air Force Base in the Azores, has been one of the musical hits on the base this year.

They have presented concerts for: The Officer's Women's Club, The N.C.O. Women's Club, The Base Hospital, The Special Services Club,

P.T.A., School Assemblies and two TV performances.

Their repertoire has consisted of: popular songs, Negro spirituals, German Folk Songs (sung in German), Portuguese Folk Songs (sung in Portuguese), the Ave Maria (in Latin), the Lord's Prayer and some well-done choral readings.

The group consists of children whose parents are with the military and U.S. Department of Air Force civilians on this base in the Azores.

Accompanist for the group has been Mrs. Phil Robinson; director of the group has been Miss Gladys Zabilka.

### Drum Major

(Continued from page 17)

strutting aspect of the score sheet is very interesting.

The strutting portion uses a divisional rating system. There could be one or more contestants in any one of the divisions.

The strutter is judged on five different items which are: appearance, posture, grace and showmanship, timing, and variety and difficulty. His rating for any one category could be 1, 2, 3, 4, or 5. A superior rating is 1, very good is 2, etc. In order to get a first division rating it is necessary to get a 1 rating in each of the 5 categories. Thus the total score would equal  $5 \times 1 = 5$ .

For example, to get a 1 for timing, your timing would have to be perfect, which could feasibly happen. This would mean that your timing was perfect by this method of scoring. Now,

there just aren't very many people that do anything perfect. It would be next to impossible for a strutter to give a perfect performance which he would need to do to get a first division rating. This means that practically no one will receive a first division rating and thus most strutters will be of the second, third, or fourth caliber.

As you can appreciate, there are a few things concerning this new score sheet which are very good and there are others that need to be revised immediately. Perhaps the authors of the scoresheet are aware of its pitfalls and are currently in the process of revising it. We do hope that these few brief comments will help you to have a better understanding of contests and that you will profit thereby.

Well, summer is here, and we hope that you enjoy it and that it brings you many blessings.

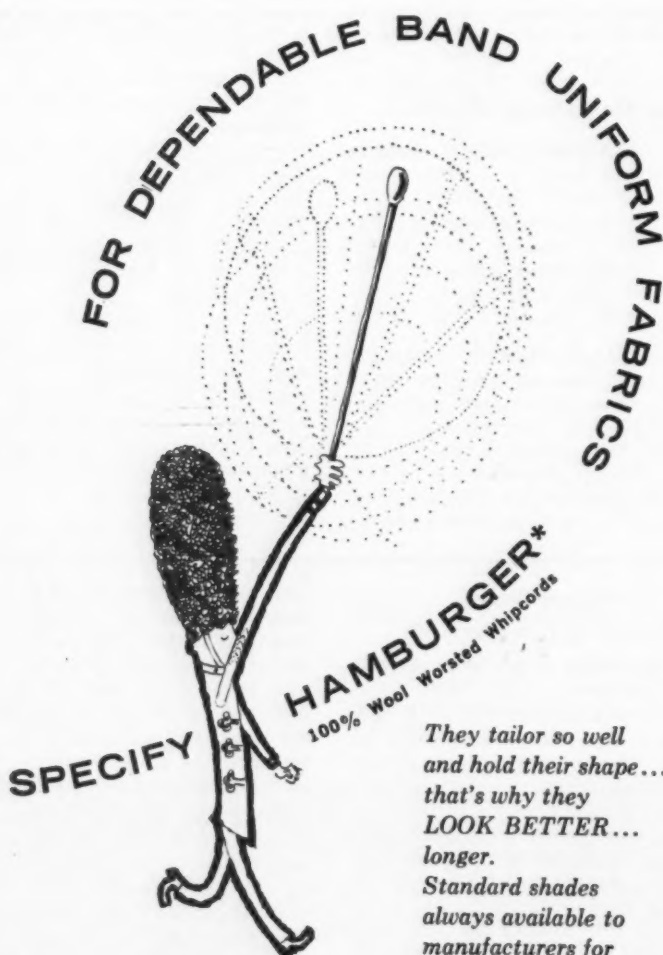
The End



By Robert F. Freeland

Librarian and Audio-Visual Coordinator, Helix High School, LaMesa, California

Record and Film Companies should send material direct to Mr. Freeland for Review.



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## Books

Righter, Charles Boardman. "Teaching Instrumental Music: A Digest of Helpful Suggestions Presented in Check-List Form to Facilitate Evaluation of Individual Teaching and Conducting Practices." 157 pages. Carl Fischer, \$5.00.

A clearly written manual which, in 347 numbered paragraphs, gives guidance — mainly technical — on matters concerning rehearsals, lessons on all orchestral and band instruments, concerts, recruiting players, schedules, instrument storage and equipment, uniforms, record keeping, public relations, and organizing a library of orchestra and band parts. This book is the last word, and I feel that all music directors as well as students of music will want this book. Most highly recommended.

Bauman, Alvin & Walton, G. W. "Elementary Musicianship; 2nd ed. Prentice-Hall Company. Published late in 1959 it has 208 pages and sells for \$4.75.

An introduction to fundamentals of music, with emphasis on the understanding of symbols and organization. Rhythms, scales, key signatures, modes and other aspects covered in non-technical manner. Many charts, diagrams, music for sight-singing, playing and dictation. Recommended.

Morley-Pegge, R. "The French Horn." Published by Philosophical in 1960, with illustrations costing \$7.50.

One of the books in the "Instruments of the Orchestra series." This book provides the amateur or professional with a history of the French Horn, with notes on playing techniques, the manufacture of horns and famous players and makers of the French Horn.

## Recordings

"Ballad for Americans" by Robinson-Latouche. Odetta with the DeCormier Chorale, Symphony of the Air, with Robert DeCormier, conductor. One 12 inch Vanguard disc #VRS 9066.

A new long playing hi-fidelity recording has just been released of the distinguished American Cantata "BALLAD FOR AMERICANS." The new album produced by Vanguard Records features the voice of Odetta with The Robert DeCormier Chorale. The text was written by John Latouche with music by Earl Robinson. The Cantata is published by Robins Music Corporation.

"Ballad for Americans" has become a tradition in America since its first performance on November 5th in 1939. The underlying thread is that



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of a folk ballad, with the text written in the loose quatrains familiar to that form. It recounted the great episodes of American history, from "seventy-six" and the Declaration of Independence through the Westward exploration, the struggle to end slavery, and the rise of "machine age" industry. A Cantata for solo voice, chorus, and orchestra, each with its own necessary and dramatic-musical role.

Side 2. Other American Ballads 1. This Land; 2. On Top of Old Smoky; 3. Hush Little Baby; 4. Dark as a Dungeon; 5. Great Historical Bum; 6. Payday at Coal Creek; 7. Going Home; 8. Pastures of plenty.

A fine performance of both the "Cantata" and the other American Ballads. Highly recommended.

Archive Production: Release No. 15. Six 12 inch LP records, Decca Gold Label Records.

Decca continues its "History of Music of the Deutsche Grammophon Gesellschaft." Price \$5.98 per record monaural; \$6.98 per record stereo.

(3134/35) Orlandus Lassus-Septem Paalmi. Davidsis Poenitentiales I and II.

(3136) Adriano Banchieri-La Pazzia Senile. Claudio Monteverdi-7 Madrigals.

(3137) Heinrich Schultz-Historia der Auferstehung Jesu Christi (German Baroque).

(3138) Johann Sebastian Bach-Goldberg Variations with Ralph Kirkpatrick.

(3139) George Frederick Handel-Concerti Grossi Op. 3.

(3140) Handel-Concerti Grossi OP 3. No. 4a, no. 5, 6 and Concerto Grossi in C Major.

Beautifully recorded, factory sealed packages with extensive notes. The technical quality, engineering and tone reproduction in these records is superb. Highly recommended.

Mozart: Serenade No. 12 in C minor, K. 388. One side, and Mozart: Serenade No. 11 in E Flat, K. 375. Everest Woodwind Octet conducted by Newell Jenkins. One 12 inch Everest Disc SDBR 3042 \$4.40 (stereo). Monoral LPBR-6042 \$4.40.

Transcribed for wind groups. Scored for a pair each of oboes, clarinets, bassoons and horns.

An outstanding recording. A fine example of excellent chamber music. Most highly recommended.

"In Concert." New York Brass Quintet, One 12 inch Golden Crest Disc CR 4023 \$4.98.

Contents: "Three Pieces" by Holborne; "Canzona per sonare no. 1" by Gabrieli; "16th Century Carmina;" "Four Moods for Brass Quintet" by

Harris; "Toccata" by Haines; and "Sonatine for Brass" by Bozza.

A fine combination of early composers with contemporaries. Music of first rate and most interesting. The performers are of the best. A fine show-piece for study by instrumentalists of today. A program of much interest and much beauty.

Wilder: "Suite for Brass Quintet" One side and Hammond "Quintet for Brass." The New York Brass Quintet. One 12 inch LP Golden Crest Disc #4017 at \$4.98.

Alec Wilder and Don Hammond are, of course, contemporaries, and one side of the record is devoted to a major work of each for brass quintet. Again Golden Crest brings us top engineering, with an excellent quality of reproduction and surfaces ever so smooth. The performance is of a high degree with much interest to students of trumpet, trombone, French horn, and tuba. Most highly recommended.

Bach: Motet No. 3 ("Jesu, meine Freude"). One side and Bach: Cantata No. 4 (Christ lag in Todesbanden").



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Robert Shaw Chorale. One 12 inch  
RCA Victor Disc. Monoral LM 2273  
\$4.98. Stereo LSC 2273 \$5.98.

This is a re-recording of the identical coupling by Robert Shaw Chorale, which was a re-issue from the 78's. This is a powerful work, with the usual high degree of beauty demanded by conductor Robert Shaw. The quality of this stereo recording is grand.

Schubert Songs. Volume 2. Dietrich Fischer-Dieskau, baritone accompanied by Karl Engel, piano. One 12 inch Angel Disc Monoral \$5656 \$4.98; Stereo S35656 \$5.98.

Contents: "Gruppe aus dem Tartarus;" "Die Gotter Griechenlands;" "Die Erwartung;" "Sohnsucht;" and "Der Taucher."

Here is "lieder" singing that is definitely first class, the kind that sends the shivers crawling up and down your spine. Surprising interest will be found in these Schiller settings by Schubert. Outstanding in every respect. Most highly recommended.

Sullivan: "H.M.S. Pinafore" (complete with dialogue). Soloists, chorus and orchestra of the D' Oyley Carte Opera Company. Two 12 inch discs in album London Discs A-4234 \$9.96. Stereo London OSA 1209 \$11.96.

Here is the first recorded performance containing all of the dialogue as well as all of the music, yet it is still all contained on two discs. The stereo is marvelous — the spoken and sung voices seem to come from various parts of the stage, lending a most realistic effect and truly "presenting" the operetta in your living room or music room. Recommended.

Music for Hunting Horn (1561-1840). Horace Fitzpatrick, playing instruments of the period. One 12 inch disc Golden Crest Cr 4014 at \$4.98.

A recording of special interest to the School Musician. The album contains 19 different hunting calls played on various valveless hunting horns; An excerpt from Haydn's "Concerto No. 2 in D" and Beethoven's "Sonata for Horn and Piano" Op 17, and a chamber work for horn by Jean-Joseph Mouret. Excellent performance and recording.

### Films

"Stephen Foster and His Songs." One 16mm film. Sound, in black and white. Time: 16 1/2 min. Coronet Instructional Films, 65 E. So. Water St., Chicago.

Coronet reveals many interesting facts about Foster and the backgrounds of his best known songs. This film will acquaint the student with some of Foster's almost universally known

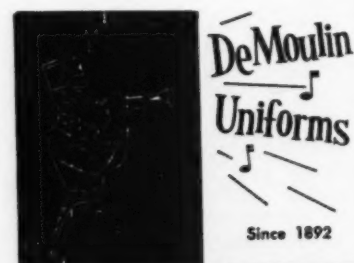
songs, and will stimulate an appreciation of those songs, and tells the story of Foster's creative life.

The voices of the Men's Glee Club at the University of Pittsburgh, under D. G. Weiss were used. Dr. Theo. M. Finney, of the University of Pittsburgh, served as Educational Collaborator. Interior scenes for the film were filmed at the famed Greenfield Village at Dearborn, Michigan, where authentic re-creations of the late 18th and early 19th century building have been assembled.

A Teachers' Guide has been prepared for use in class discussions. Recommended for use in junior and senior high school classes in music and literature.

Music as a Language (Music and Emotion). One 16mm film, sound, black-white. Time: 29 min. Produced by the University of Rochester and released by NET film service, Indiana University, Bloomington, Indiana. (Rent \$4.75.)

Discusses ways in which composers can and have expressed or evoked emotion. Demonstrates that rhythm, harmony, quality, and loudness are factors which may vary to help convey emotion. Stresses the importance of dissonance in expressing emotions. Recommend for senior high school and college.



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## The Small Viola

By Otto Leppert  
Manager, Lyon & Healy String Instrument Department  
Wabash and Jackson Blvd.  
Chicago, Illinois

The viola originated from the ancient viols and stemmed from several antique forms, particularly from the Viola da Braccio, with its bottle-shaped shoulders, which is its direct ancestor. Through the process of evolution, the viola reached the shape as we know it today. However, unlike the violin, whose standard size and measurements were perfected almost three hundred years ago by Nicolas Amati and his illustrious pupil, Antonius Stradivarius, the standard size and measurements for the viola had never been firmly established. Violas were merely termed large, (over 16 inches in body length), or small, (less than 16 inches in body length).

Then, in 1951, a very significant event took place. In this year, at a meeting of the MENC North Central Committee in Ft. Wayne, Indiana, a group of string teachers and music educators, headed by their Chairman, Gilbert Waller, discussed the subject of viola sizes with Heinrich Roth and the suggestion was made that violas with fixed standardized measurements should be built on a commercial basis, in several sizes and in large quantities for school use, so as to be entirely suitable for students of various ages. Through the helpful cooperation of the manufacturers, Mr. Roth Sr. and Eugene Sprenger, this was accomplished and, for the first time, the following viola standards and sizes were definitely established.

**JUNIOR MODEL**—13¼ inch body length—for young grade school students.

**INTERMEDIATE MODEL**—14 inch body length—for older grade and high school students.

**STANDARD SMALL**—15 or 15½ inch body length—for high school students.

**STANDARD SIZE**—16 inch body length—for high school and college students.

**STANDARD LARGE**—16½ inch body length—for large college students and adults.

Manufacturing these small size violas presented a number of problems which had to be solved. In comparison with small size violins, these small violas have distinct differences as regards construction, such as: the correct and larger width of the ribs which enlarges the tone chamber so as to produce the characteristic viola tone; a somewhat thicker bass-bar and higher end blocks to reinforce the viola so as to withstand the greater string tension; a slight alteration in the setting of the neck. Then too, a special type of string had to be developed for these small instruments. After much research, it was found that the best C string was one made of gut wound with silver-plated copper wire of approximately 19 Pirastro gauge. These instruments, then, were not constructed haphazardly but were the result of long and careful study and scientific research in accordance with laws of acoustics.

All the various problems were successfully overcome and today the young viola student can play an instrument which is perfectly suited and adapted to his individual physical characteristics. It is no longer necessary for a young viola student to go through the agonies of struggling with a cumbersome, unwieldy instrument that is much too large for him.

It is the opinion of many leading string teachers that the former practice of starting young string students on the violin and later transferring them to the viola is a mistake, both musically and psychologically. These

teachers believe that the conception of viola sound should be developed from the very beginning. Today, with the use of the small viola, emphasis is being placed on teaching it to young beginners as an instrument in its own right.

With the development of the small viola and its use in school orchestras, this instrument is no longer the neglected step-child of the string section. Now there is no reason why the grade school or junior high school orchestra director cannot have complete orchestration including a good viola section, with the students using correct size instruments to meet their physical requirements. The distinctive tonal color of the viola section adds beauty and richness to the orchestral sound and no orchestra or string ensemble is complete without adequate viola representation.

The young viola student, besides playing in the orchestra, should be encouraged and trained to play his instrument in a student string quartet and as a solo instrument. The theory that the viola is essentially an orchestral instrument disregards its importance and use for quartet and solo performances. The deep, rich tonal quality of the viola, between that of the violin and cello, is very attractive to audiences and should be heard more frequently.

As more school orchestra directors recognize the advantages of starting young students using small violas, our school orchestras will have more and better violists and the viola will take its rightful place in the equally important viola section of the well-balanced school orchestra or complete string group.

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## THE CLARINET CORNER

(Continued from page 8)

world may well mourn the loss of Wallace Tenney. In furthering the cause of the clarinet through his many activities, Wallace R. Tenney did make a significant contribution.

### New Music Reviews

*Seventy-Eight Duets for Flute and Clarinet, Himie Voxman, Vol 1 (nos 1-55, easy-medium), Rubank, \$2.00, 1960.*

This excellent collection includes works of Bach, Mozart, Handel, Wanhall, Stamitz, Dietter and others. The editing is in good taste. One cannot emphasize too strongly the value of duo playing. The edition is a good one; a table of contents would have been helpful. *Grade III.*

*Ensemble Repertoire for Woodwind Quintet, Himie Voxman and Richard Hervig, Rubank, parts .75, full score 2.50, 1960.*

Twelve numbers are included in this collection. There is music of Mozart (from Divertimentos No. 14 and No. 8), Klughardt, Lefevre, Haydn, Lickl (very early work for quintet), and others. A useful, inexpensive collection for Grade III groups.

*Adventures in Saxophone Playing, Book One, Paul Van Bodegraven, Staff, 1.00, 1960.*

The clarinet books in this series have been discussed. The idea here is not to include everything in one immense volume; for today's needs the author has a good point. The introductory material is clear. The slurred approach may be seen. Starting notes are b-a-g. Whole notes, thank heavens, occupy only the first page. The range of low D to C<sup>3</sup> is employed. Tonguing is patiently explained on page 13 and we notice the author's statement that this is but one method. A patient, elementary book.

*Sonatine for B $\flat$  Clarinet and Piano, Bernhard Heiden, AMP, 2.50, 1957.*

Having reviewed this work before only some brief comments will be offered. Mr. Heiden teaches composition at Indiana University. His Sinfonia for Woodwind Quintet (1949) and Sonata for Horn (1939) are among his other compositions for winds. The clarinet sonata was written in 1935. It is a lyric work which exploits the sweet register of the clarinet. In three movements, perhaps only the third is technical from the standpoint of finger technique. The music has a flow seldom

found in today's "modern" works. Quite nice—three movements. *Grade 4.*

*Canonic Suite for B $\flat$  Clarinet Quartet, Elliott Carter, AMP, 2.00, 1957.*

This is the revised version of the Suite for Alto Saxophones which appeared in 1945. Writing for four like clarinets is no easy task. Few composers seem interested in the effort. The music here is not likely to be tackled by a young, inexperienced group. The music is not challenging because of the technical passages in the Allegretto or the tonguing of the final movement. The challenge is of an intellectual nature; to successfully bring out some of the subtleties, a more advanced group is needed. Many of the devices of canonic writing may be found here. *Grade 5.*

*Sonata op. 1 No. 8 for clarinet (or oboe) and continuo, Handel, solo part edited by David Glazer, continuo realization by Erwin Bodky, AMP, 2.50, 1958.*

The editors have gone to considerable trouble to offer an authoritative edition. The slow movements also appear in alternative elaborated versions in the style of the Baroque period. The first movement is a Cm Adagio, the second an Allegro 4/4, then a 3/2 Adagio followed by a short 4/4 Allegro. The technique is not overly demanding. For a fine musical experience in the Baroque era try this publication. *Grade 3-4.*

*Pipe Dream, Reverie for B $\flat$  Clarinet and piano, Clare Grundman, Boosey-Hawkes, .75, 1959.*

The solo, written for clarinet and band, was dedicated to George Wain. The music is dreamy and slow, 3/4 in

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E $\flat$ . Easy to take, this pleasant little piece falls in the Grade 3 calibre.

*The Goldrush Suite for Sax Quartet or Woodwind Ensemble*, Jack W. Marshall, Shawnee, quartet 6.00, ww ens 10.00, 1959.

The work is recorded on Liberty LRP 3047. The quartet employs the French scoring, in this case a B $\flat$  soprano. A variety of combinations is possible with a woodwind ensemble. Seven western type songs are included in this suite. There are some challenging moments in techniques and rhythm. Grade 4-5.

*Grenadilla Caprice for Two B $\flat$  Clarinets*, David Warren, Ludwig, .60, 1959.

The new series by Mr. Warren is obviously aimed at the Grade 1-3 level. The music here is a lively 2/4, B $\flat$  throughout. The composer has tried to offer something other than the usual corny caprice. Mr. Warren is also capable of some serious things. Clear printing for Class 2-3.

*Amour Viens Aider*, Saint-Saens, arr for clarinet and piano, by Paul W. Iwhear, Ludwig, .85, 1959.

The number may also be played by other instruments. It is taken from Samson and set in B $\flat$  in 3/4. But for a cadenza, the music is linear throughout. Not at all bad for the Grade II plus player.

Have a good summer and see you in the Fall!

The End

## Rogers Awards Drum Outfit To Notre Dame Winner

(Continued from page 49)

microphone is Jim Naughton, Chairman of the event.

Commenting on the March festival which attracted 31 college jazz groups and won wide acclaim, Thompson noted that "Notre Dame is doing a tremendous thing for music with these events. An old-timer like myself can be truly grateful for the fact that jazz is winning recognition in the colleges and all across the land. The tremendous quality of the music and the musicians gives proof that modern American music is gaining strength all the time. The future looks bright with young men like this to play and create. The festival itself was smoothly and efficiently run, and everyone in the field of music should be grateful for what it has accomplished."

## Organ Talk

(Continued from page 46)

the same rusty habit you are about studying for school: it takes time to get back in harness, doesn't it? So, for the summer, why not review music you've worked on so hard all winter? After all, people do drop in more frequently during the summer and they do expect a rendition or two. So, for awhile let's join the ranks of those who "play" organ — sometimes a bit sad but the best he or she can do for the time being. And whatever you play or work on don't forget the chances are the windows are open so be nice to your neighbors, too. Happy vacation and

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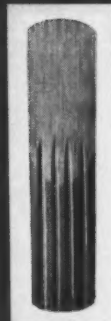
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## THE BRASS WORKSHOP

(Continued from page 12)

and perhaps the viewpoint has some justification if the player stops there in his striving for mastery of the instrument and knowledge of repertoire. However, it is the considered opinion of the writer, that some time learning to play such solos as are included in this collection in a *musical* way and not just "race through" the technical aspects of them would be time well spent in every case! I do not know of a single first line player who has not pursued mastery of these solos as a type.

The Bellstedt solos are on a par or better than the Clarke solos. They are written in the tradition of display of virtuosity coupled with the ability to sing a melody and present beauty of tone. It was the writer's privilege to study all of these solos with the eminent Dr. Frank Simon and every lesson was a thrill and full of new enlightenment. Aside from personal bias as to what the study of these solos can do for the developing player, the "fruit" of the mastery of two great performers and composers for the instrument is available to all at \$2.50. For the advanced cornet and trumpet player, this is a "must". Highly recommended.

*Contemporary Brass Technique, Manual and Study Guide*, by Vernon F. Leidig, for college brass classes, published by Highland Music Co. \$2.50, Instructor's Manual, \$3.50.

Prof. Leidig, of Los Angeles State College, has compiled a very excellent manual for the use of the instrumental methods class in the study of the brass family. If every band director knew the information contained in the manual, he would have a fine start toward excellent brass work in his groups. The book is most thorough and attractive and covers everything the prospective band director should know to do successful work with the brass family. Recommended.

### Questions about mutes

1. *Is it advisable to practice regularly with a mute in the instrument?* Yes and No! It is advisable to be familiar with the added resistance that your mutes create in playing the instrument and this means that you must keep a physical feel for the change in response they give the instrument. It is not advisable to do all your practicing with a mute in the bell as this will give you no intimate feel for the "open" response of the instrument which is your major concern.

2. *I have the same kind of mute as my friend, but it doesn't sound the same. Why?* Most mutes come with more than adequate thickness in the cork by which they adhere to the bell. Each manufacturer and model has its own ideas of bell taper. You must fit the corks for a proper clearance from your bell. Check with your band director or teacher as to the right amount for your instrument and then sand your corks little by little until you arrive at this. Now your mute will sound the same!

3. *How do you keep a mute from falling out of the bell?* I have been badly embarrassed several times when this happened at the wrong time. The mistake usually made here is jamming the mute into the instrument and if the corks are dirty and/or very smooth, it will often fall out. The answer I have found used by many professionals is simply, blow your warm breath in the bell, set the mute in with a slight turn to "set" it. You will find less pressure needed to make it adhere. The corks will also last much longer!

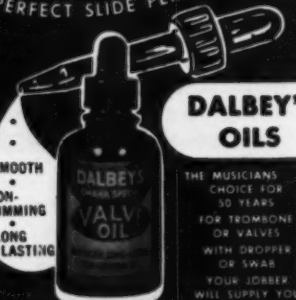
It has been a great pleasure to write for you another year. I have enjoyed the many letters and comments you have sent along. If the column has been of help to you, then I am most pleased. I thank the kind and patient editor, Mr. Forrest L. McAllister, for the privilege of writing for you. Wish-ing you a happy summer!

The End

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## THE PRECUSSION CLINIC

(Continued from page 19)

### Tension As Applied To The Two Heads

**The Batter Head** — This head should be tightened by the use of the drum key or the tension rod itself (as on the old type drums), to a tension, which when struck by a drum stick should not sound "muddy" (being too loose), or "glassy" (too tight).

**The Snare Head** — This head should be tightened by the use of the drum key to a tension of a quarter to a full turn less than what the batter head has been tightened. If you have the tension by the single rod, itself, (as on the old drums) your snare head is automatically tightened with the batter head. Now, turn the drum, batter side down and depress the snare head with the fingers or the palm of the hand. The snare head can now amply receive the vibrations from the batter head.

### The Tone Control

The tone control is used as an extra attachment (but one of good merit) to the batter head, to take out the over-tone ring of the batter head and at the same time, somewhat muffle the tone. A much cleaner and more controlled sound results with this attachment.

### Tension As Applied In The Use Of The Different Type Snares

**The Gut Snare** — The gut snares are used by the specifically "Rudimental Drummer," who uses a hard stroke in approaching the drum. The snare gives with a very snappy response when the strainer is properly adjusted in relation to the tension of the snare. However, fine, light and controlled work is not apropos to this type snare.

**The Wire Snare** — The wire snares (and its manufactured counterparts) are used by the modern drummer to play with more finesse in all the literature that is written for the modern, Symphonic, Concert, Marching, and Dance Bands. Triple fortes and triple pianissimos can be neatly executed for the intended sound and intensity to be gained in such a wide dynamic range.

**The Snare Strainer** — The snare strainers are of various types for the intended uses on the drum, as manufactured for the different drum companies. The tension of the snare is controlled by the manipulation of the snare strainer.

It is of direct necessity and consequence that all snare strainers and the

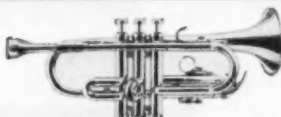
lug and "T" handles be in excellent manipulating condition. This is as mandatory as keeping the tuning slides free on brass instruments and making sure that the adjustments of springs and ligature, and the condition of cork joints on the woodwind instruments are in good condition for free, controlled playing. A lubricant such as a tube of lanolin should be kept with your repair and maintenance kit.

### Sticks and Stands

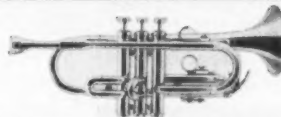
Selection of the proper size drum, its stand, and the correct stick or pair

of sticks to be used is of much importance. The different color sounds of a unison note on the violin, viola, cello, and bass viol depend upon the instrument's size and the bow used for each. The same comparison can be made with the woodwind family and reed strengths, cuts, and sizes. In like manner, the drum tones depend upon the equipment selected.

The factor which controls the selection of the correct equipment to be used is dependent upon the style and demand of the number to be played. Drums of all kinds are catalogued with



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Trumpet and Case .....\$138.50  
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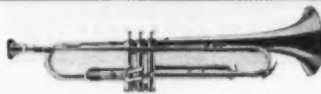
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depth and diameter size. All sticks are numbered according to company make, as to size, weight, length, and intended use.

The stand used to properly support the type of drum to be used must be made of sturdy construction material. The stand must be solid and rigid. One cannot give a satisfactory performance on a woodwind instrument with a loose reed, and neither can a percussionist give a satisfactory performance if his drum is moving about as he plays.

With these suggestions as a guide, let's see what we can do about the improvement of our percussion department.

Have a good Summer!

## Chamber Music—The Small Instrumental Ensemble

By Robert Rue  
Helix High School  
La Mesa, California

Webster has defined chamber music as: "Vocal or Instrumental music adapted to performance in a chamber or small audience hall." Through our musical heritage, we have come to know it more as Dr. Scholes described it. "Chamber music includes all seriously intended instrumental music for two or more instruments played with one instrument to a part." Some will say that any combination of instruments may be used in chamber music. This is possible but at times

rather impractical. For example, the percussion compositions of Dr. Rudolph Ganz and Percy Granger, listed for ensemble, could rarely be used in a small audience hall. The value of the type of ensemble playing would be the outlet for individual expression seldom allowed the percussionist. This he rarely experiences in band or orchestra. Chamber music, as a form of expression, should be used in conjunction with the regular concerts. Dr. Charles W. Hughes says: "Expression in chamber music is not a matter for the masses but of the individual." Individual expression through chamber music in public performance is an incentive to the highest peak of performance in ensemble. The values derived from chamber music groups are many. In addition to the educational, there are the social, institutional, musical and civic values. The school with several outstanding ensembles is more ably prepared to contribute to the civic functions of the community; and in this way continue to win the respect and support of the towns people.

Chamber music in the beginning was confined to the home. With the coming of radio, record players, wire recorders and television, it now finds its way into the school program. In some schools the only form of chamber music is a small string ensemble or trio playing for some school or civic dinner. In some of the larger systems, ensembles are included in the scheduling. In view of the many activities of the students today, the music director is hard pressed to maintain any form of chamber music program until the spring, and then it is usually in connection with the spring festivals and contests. The scheduling of ensembles is difficult as most programs will not allow the student time enough to have both band and orchestra, much less school time for ensemble playing. Most groups will rehearse before and after school with occasional study periods used.

When the program of the music department can be set up so that more students are given an opportunity to express themselves in chamber music, our department will then be more nearly approaching the standard of its creed "Education Through Music."

### About the Author

Mr. Robert Rue, for the past seven years, has been director of vocal music for Helix High School, Grossmont Union High School District, La Mesa, California.

At the present time he is teaching in Germany in a program sponsored by the U.S. State Department.



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## Band Music Laboratory

(Continued from page 14)

The music opens with a bustling 2/4 theme which soon gives way to a more linear theme, built on the initial motive. The harmonic treatment is of today. Seems like another successful number by Mr. Carter. Class C and B. *Charles County Overture, Joseph Wilcox Jenkins, Bourne, FB 10.00, SB 15.00, 1959.*

Like Mr. Carter's *Overture*, this one too has a spirited beginning. The 2/4 gives way to a quieter 3/4 section. Vibrant and interesting. Class B—. *Sine Nomine, Ralph Vaughn Williams, Earl Rosenberg, arr by Bruce H. Houseknecht, Carl Fischer, FB 7.00, SB 10.50.*

This can be used with the publisher's orchestra and/or SATB choral versions. Can be effectively used as a processional, Class D on up. *Dance Toccata, Denes Agay, Sam Fox, FB 8.00, SB 11.00, 1960.*

Though the alla-breve allegro does not change signatures, there is enough harmonic change to sustain the interest. The form is clear cut and the instruments are in their effective ranges. Class C up.

*Concertino for Percussion and Band, Clifton Williams, Sammy-Birchard, FB 12.00, SB 14.25, 1960.*

Mr. Seurey's review in the April issue listed this as Grade IV percussion material. The band parts can be played by a Class C band.

*Gloria Patri, anthem for band, M. Retchkunov, arr by Bruce H. Houseknecht, Mills, FB 4.00, SB 6.00, 1960.*

Full Allegro 3/4 in B $\flat$  with no difficulties. Class C.

*Echo Song, Orlando di Lasso, arr by Marice Garner, Staff, FB 6.00, SB 9.00, 1960.*

The interesting effect of the echo instruments will be quite wonderful

with proper rehearsal. Good for balance, intonation, et al. Very nice Class C.

*Dixieland Jamboree, arr by John Warrington, Mayfair, FB 7.50, SB 10.00, 1960.*

Three well known jazz tunes are featured. A dixieland band serves as a solo group to the concert band. Interesting idea. Class C.

*This Is My Country, Page and Jacobs, arr by Roy Ringwald, scored by Hawley Ades, Shawnee, FB 4.00, 1960.*

This can be performed with several choral versions. Octavo size. Useful as a festival number for Class C groups. *Stella Polaris, Concert March, Paul Koepke, Rubank, FB 4.50, SB 7.00, 1960.*

A traditional type march in F and B $\flat$  with some figuration in the woodwinds. Class C.

*Manhattan Vignettes, Hugh M. Stuart, Shawnee, FB 10.00, SB 12.00, 1960.*

The three sections are varied but in easy band keys. There is no real difficulty for the Class C band.

*French Horn Frappé, French Horn Quartet with Band, David Bennett, Carl Fischer, FB 6.00, SB 9.00, 1959.*

This is also published for horns and piano. A slow opening in 4/4 (F) moves to a faster section in 2/4. Easy Class C.

*October Mountain, Maurice Gardner, Staff, FB 6.00 SB 9.00, 1960.*

A tone poem which avoids the constant tutti scoring. Written for Class C.

*Cantique de Noel, A. Adam arr by Harold Walters, Rubank, FB 4.00, SB 6.00, 1959.*

A pretty straightforward arrangement of this Christmas music (in E $\flat$ ). Class C.

*Valiant American March, Carl Webster, Voegelé Press (distr. by Fischer) FB 2.00.*

A 2/4 march in B $\flat$  and E $\flat$ , clear march size, parts in safe ranges. Class C.

*Galaxie Band Book, Maurice Gardner, Staff, parts each .50 conductor 1.50, 1960.*

Supplementary book for beginning and intermediate bands. Easy ranges, clear march size. Class D.

*Manhattan, Rodgers and Hart, arr by John J. Morrissey, Marks, FB 6.00, SB 8.50, 1959.*

A pleasant arrangement by one who understands the Class C band well. *Juarez, Danzon, arr by Rafael Mendez, Carl Fischer, FB 9.00, SB 13.50, 1959.* Juarez is a traditional Mexican dance. Colorful with some technique Class B—.

*Amourette for Cornet and Band, James F. Burke, arr by Eric Leidzen, Carl Fischer, FB 5.00, SB 7.50.*

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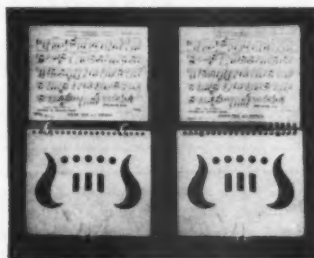
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Set in 4/4 in F and B $\flat$  — also easy one page parts. Class D.  
*Toyland*, Herbert, arr by Vincent, Pro Art, FB 3.50, 1960.

Pleasant little tune on one page parts in easy keys. Class D.  
*A Legend*, Tschaiakowsky, arr by Chettyette, Fox FB 5.00, SB 7.50, 1960.

Full sonorities; good for intonation, balance, et al. Useful Class D plus.  
*Day Dreaming*, Ronald Thielman, Kendor, FB 3.50, 1960.

A slow 4/4 in Fm for the Class D group.

*Just Rollin'*, Alden Estes.

*To A Wild Rose*, MacDowell (Estes).

*Sunny Skies*, Jerome Allen.

The above three are all published by Kendor; they are easy, one page numbers designed for the young Class D band. The price is 3.50 each.

### Dance Band

*Machine Gun Mambo*, Rusty Dedrick

*Cool Canon*, Rusty Dedrick

*Delta Blues*, Bud Estes

*Peter Pistol*, Rusty Dedrick

All are from the Kendor company and priced at 3.50; these are for the big band. The manuscript type printing is quite clear and the ranges are safe. There are many more of these Kendor arrangements which we will have to mention come Fall. The calibre here is Class C-B.

Have a good summer — see you in the Fall.

The End

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## "It Never Changes"

By Joanne Lantosh  
Neville Island H. S.  
Pittsburgh, Pa.

*It was a very cold night.  
As a shrill whistle blew,  
All eyes were upon us;  
It was halftime, I knew.*

*One, two, three, four,  
The drums began their beat.  
Left, right, left, right,  
I must pick up my feet.*

*My heart was beating strong;  
My stomach in a flutter;  
My baton was like lead;  
My fingers like butter.*

*I had to remember the twirls;  
It was a painstaking test;  
Things must turn out well;  
At least I'd try my best.*

*The music began playing,  
As boldly I marched out;  
The clapping was tremendous,  
Echoed by whistles and shouts.*

*Ten, twenty, thirty, forty,  
Where was that fifty yard line?  
Oh, there and I saw it!  
Thank goodness, just in time.*

*Now, to be careful . . .  
To make that corner square,  
As rules churned in my mind,  
Always remembering "where."*

*I faced the vast audience,  
Of familiar and unknown faces,  
Scattered through the crowd,  
In all possible places.*

*Encouraging faces gazed at me,  
Confidence in their eyes.  
All the fear and uneasiness  
Slowly but surely died.*

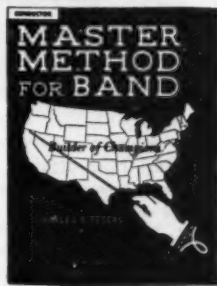
*Another minute to go,  
There! Now we are through!  
We turned to make our exit,  
The goal posts returning to view.*

*No matter how long I'd marched,  
The feelings were always the same;  
I'd tried to get rid of them,  
But they were back the very next  
game.*

### About the Author

Joanne Lantosh, a Junior and a majorette of Neville Island High School Band (Pittsburgh, Pa.), conveys her inner-most thoughts in this poem she wrote. She is a talented young teen-ager not only as a poet and majorette, but plays the bassoon in the concert band. In addition to all this, Joanne plays the piano, and is considered the best art student in her school.

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(Continued from page 51)

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